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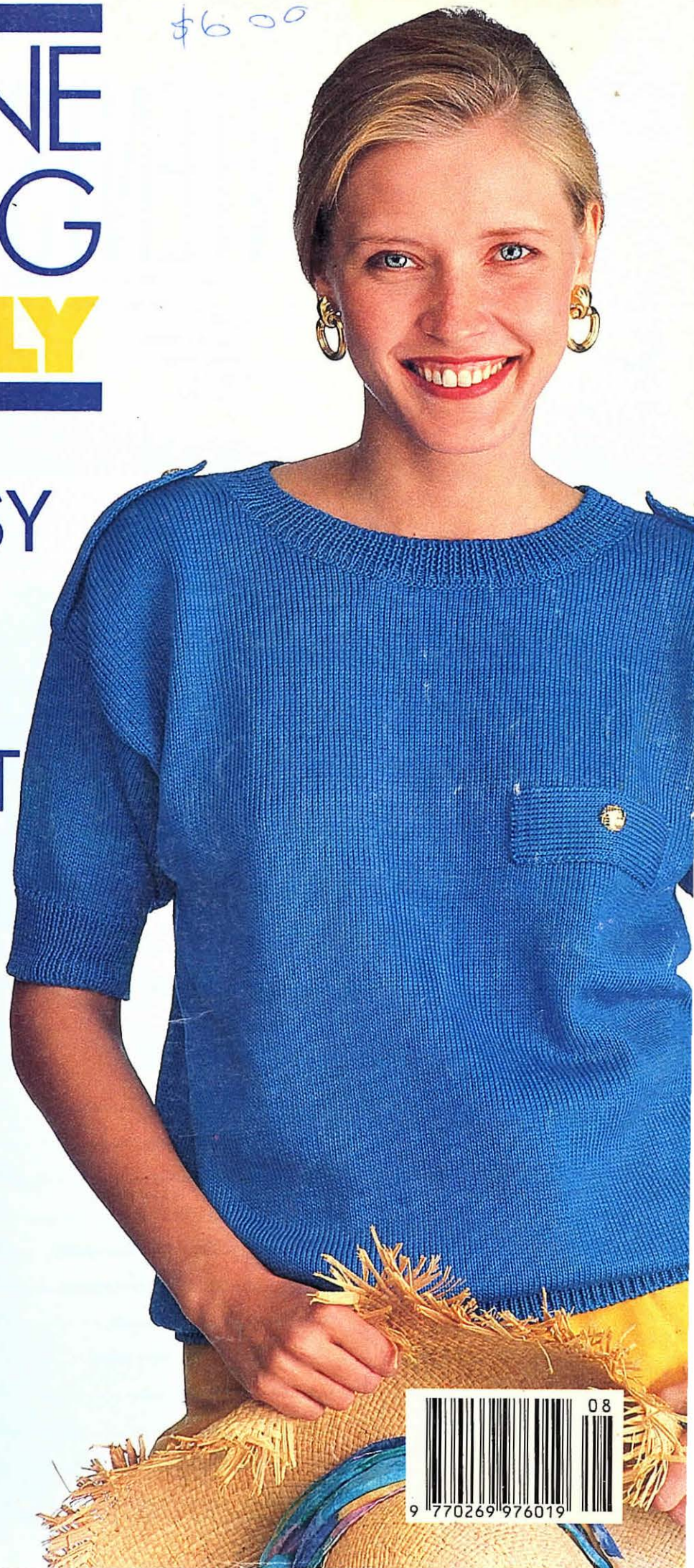
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Young knitters
of Cwrebran



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Volume 7, No. 5 August 1992 ISSN 0269-9761

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 Hair & Makeup **Sue Sian**

Dear Readers

It's August and high summer with holidays, at home or away, pushing knitting into the background – to holding position? Well, it does us good to take a break but our experts have plenty to say this month about stitch patterns and how to experiment with them, so when you feel like a little knitting, try a few sample swatches.

For a last addition to your suitcase, knit one of our quick and simple tops or T-shirts. There are some stunning colours around, particularly in the cotton yarns.

We were very impressed by the quality of the designs entered for the competition organised by Hobby Horse, in conjunction with three local schools, when they held their annual knitting exhibition in Cwmbran. MKM has produced patterns of the winning designs so that you can knit them too. Turn to Spotlight, page 73, to read about the young people concerned.

That's more than enough from me. I wish you a most enjoyable holiday and hope that MKM will add to that enjoyment.

Sheila

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Our telephone number is (0628) 770289.
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MASTERCLASS with Mary Dowse



Long or short skirt in pleated double jacquard. Simple, elegant, a sweater or a circular jacket.

The secret of double jacquard pleated skirts.

NEWS LINE

New from Bond

BOND Knitting Systems, the innovative craft company that caters for creative people of all ages, has introduced a completely new device into their range of needlecraft products called the BOND Cord Maker.

This neat little gadget replaces the old cotton reel studded with nails and is a quick and easy way to produce knitted cords and braids, which can then be combined and used in many and various ways, such as trimmings, toys, appliqué and jewellery. Simply pass the end of the yarn through the threader and down the hollow tube, attach the weight, and away you go, in moments you have a length of cord ready to use however you wish.

The Cord Maker comes complete with an explanatory instruction leaflet, containing suggestions for using the finished braids and cords.

Bond sweater machine

Once again BOND have come up trumps. The incredible BOND Sweater Machine is a portable, convenient and fun way to hand knit. As well as sweaters you can make toys, baby clothes, cushion covers and all sorts of craft and household items.

The BOND Sweater Machine is packed in a convenient box, with a handle, about the size of an attaché case, which makes it lightweight, portable and easy to store. You can easily carry your BOND Sweater Machine from room to room or even take it on holiday with you. Simply set up the machine in minutes, cast on over the 100 needles and off you go – sweaters in yarns from Double Knitting to Chunky can quickly be made using the famous BOND Classic Knitting System on which the new Sweater Machine



BOND Sweater machine

BOND Creative Weaver

is based. Included in the highly competitive suggested retail price of £89 is an instruction book 'Get Started', colour pattern book and all the necessary tools. A helpful teaching video is available for only £9.95 and an extension kit for extra large sizes at £19.95.

Available from leading department stores and good craft and wool shops across the country from 1st September.

Get weaving with Bond

The Creative Weaver can be used on your lap or table to make a variety of articles, including cushion covers, mats, rugs, wall hangings, pictures, belts and scarves. You can also make motifs for sewing onto garments. Any kind of yarn may be used for the weft, including wool, ribbons, tapes or fancy threads for extra

effect and definition.

The Creative Weaver comprises a perforated base board, with sets of pegs for setting up the design on the board. The warp thread is wound round the pegs and two large and two small shuttles used for weaving the weft. A simple weaving shed or thread separator is used to raise and lower the warp threads through which the weft is woven. Simply peg out the design, wind on the warp thread and get weaving – it only takes five minutes.

An instruction book is included in the box, with helpful hints and suggestions for projects. It is simple to use and so easy to learn that anyone can weave with it.

Available from leading departmental stores and good craft and wool shops across the country, it retails at approximately £39.

Good news from Susanna Lewis

Susanna Lewis's very popular book *A Machine Knitter's Guide to Creating Fabrics* is available again after a long absence from the bookshelves.

This is a single volume with lots of facts and inspiration for the creative knitter to design magnificent fabrics on a knitting machine. More than 350 fabric swatches were knitted and photographed especially for the

book, many of them the author's own invention. Complete knitting instructions accompany each swatch. Susanna spent five years developing and writing this book. It would be difficult to imagine a knitted fabric that is not included, but then that was Susanna's intention. This book is meant to be a starting point, a complete source book that enables the knitter to begin creating original

and distinctive fabrics. Susanna Lewis visited England in June when she held a series of workshops and signed copies of her book.

It is now published with a soft cover by Metropolitan Publications and costs £19.95 plus £1.90 p&p from: Metropolitan Publications, The Pinfold, Poole, Nantwich, Cheshire CW5 6AL.

BOND Cord Maker

For information about all BOND products, contact Bond Knitting Systems Ltd., 79 High Street, Witney, Oxon OX8 6LR. Telephone: 0993 776761.

ABBREVIATIONS

alt = alternate(lly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ling)
dc = double crochet
dec = decrease(ling)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ling)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non-working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

Specialist craft scissors

Many people do not realise how many different types of specialist craft and embroidery scissors are available or the time and effort that can be saved by using them. H. Cubitt Bexfield Ltd., one of Britain's leading distributors of scissors and shears, have published a new leaflet which illustrates and describes some of these unusual scissors covering applications from embroidery and lacemaking to cake decorating and découpage.

Stork Embroidery Scissors are unmistakable in their appearance and make a handsome addition to the sewing box. With handles in the shape of a stork, enhanced by gold plating, they have been valued by generations of needleworkers for their very fine points, making them ideal for intricate sewing and embroidery work. Stork Scissors are available from Bexfield in 3½", 4½" and 7" sizes ranging in price from £5.99 to £29.99.

Lion's Tail scissors are another elegant design which demonstrates the craftsmanship which still goes into scissor making. The 'lion's tail' refers to the decorative flourish which

gives the handles their distinctive appearance. Made in the traditional fashion from hot forged carbon steel, they have very fine double pointed blades. Available from Bexfield in 3½" and 5" sizes, they retail at £5.99 and £6.99 respectively.

'Carrickmacross' style Irish Lace Scissors can be recognised by a rounded section on the tip of the lower blade. This helps the scissors to run smoothly along the linen undercloth of the lace while the upper blade snips swiftly through the threads which need to be cut.

For a more modern appearance, there is plenty of choice in the range of Lightweight Embroidery Scissors. These designs bring together stainless steel blades and high technology moulded plastic handles to produce scissors which are very light and easy to use. 'Silks' embroidery scissors from Bexfield begin at £3.60 or there is the Exel-Edge design at £5.90.

Lift and Snip scissors originated in the USA, but have become increasingly popular in Britain. They have a curved section at the end of the lower blade which enables individual stitches to be lifted and snipped with absolute precision. Suitable

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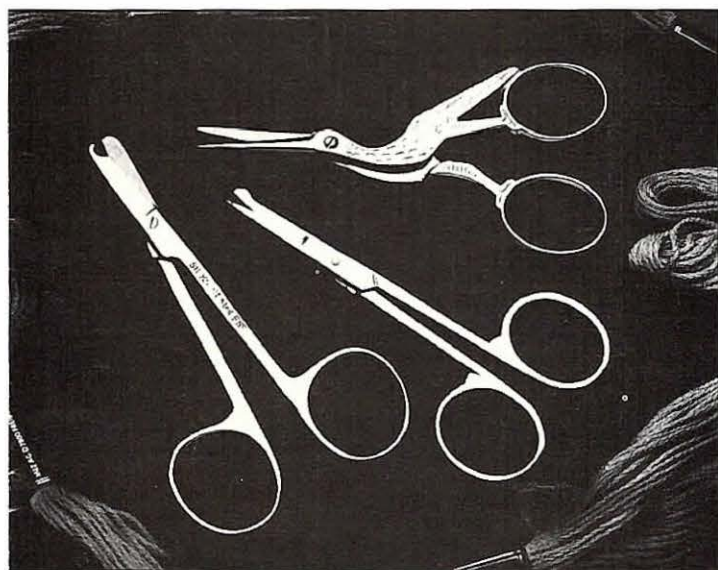
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for tapestry, fine cross stitch work and unpicking seams, they retail at £4.99.

There are also specialist scissors for those who are primarily interested in crafts. Bexfield's 5" Cake Decorating Scissors are made from stainless steel for hygiene and have strong, fine pointed blades for intricate work when modelling sugar icing.

Scissors with fine, sharp blades are equally essential for découpage, where complicated shapes have to be cut from paper.

Scissors in the shape of dolphins are helping to boost the funds of International Dolphin Watch, the leading organisation for the study and conservation of these fun loving and intelligent mammals. When the Dolphin Scissors were launched last year, H. Cubitt linked sales to a unique sponsorship scheme whereby 5p was donated for every pair of scissors sold. Over 14,000 pairs of scissors have been purchased, enabling Bexfield to present Dr Horace Hobbs, of International Dolphin Watch, with the first

cheque for £720.

With their novel shape and colourful appearance, Dolphin scissors have proved very popular with children who can use them for cutting paper, card or fabric. They carry full details of the sponsorship scheme on the packaging together with information about International Dolphin Watch. Sales of the scissors will continue to generate funds for the work of IDW. The scissors have stainless steel blades and retail at £1.99 in department stores and toy shops.

Bexfield's scissors offer a high level of strength, whilst long handles provide all the necessary leverage to transmit power to the points of the blades.

Bexfield have produced a leaflet 'Take a Crafty Look at Scissors' which is available nationally from sewing centres and department stores. Alternatively, write with a stamped addressed envelope to: H. Cubitt Bexfield Ltd., Mundial House, Kiveton Park Station, Kiveton Park, Sheffield S31 8NP. Tel: 0909 772866.

Iridescent shoelaces

Great news for kids and teenagers from Madeira Threads. The latest introduction to their range of embroidery, sewing and craft products is Shoeshines, an iridescent pair of laces in four sparkling colours that glow in the dark. But these are not just shoelaces - use them to be different: plait, twist, braid or cord them for a variety of looks and purposes, from bracelets, necklaces, hair bands, bag cords

or to brighten up a pair of trainers. They glow in the dark so can be used as a practical yet fashionable way of making drivers aware of children in the dark. Teenagers can embellish their denims with plaited braids and cords from Madeira's Shoeshines. Available in four colours: Lemon, Mint, Orange and Red, they retail for approximately £1.75 per pair from Madeira stockists and craft shops across the country.



APRIL COMPETITION RESULT

ONE ELEGANT RELIC hardly describes the superb first prize that awaits the winner of our April competition but it is the correct answer to the anagram posed and wins that same prize for Lesley Allen of Hartshill, Stoke-on-Trent.

Lesley will receive a complete modular electronic knitting system from Silver Knitting Machines Limited. The machine itself is the Silver Reed SK860, a double knitting machine with a 6.5mm needle pitch, but the prize includes the EC1 Pattern Controller and the PE1 Design Controller. Lucky Lesley!

There is only one first prize but 12 other readers have the consolation of winning a huge 1,000g cone of Pure New Aran Wool, the super quality Aranmore, from Tivoli Spinners in Ireland.

The 12 winners who will receive these cones are:- Mrs R. Allen, Blyth, Northumberland; Mrs M. Bleakley, St. Austell, Cornwall; B. Craney, Coatbridge, Lanarkshire; Mrs B. Creed, Faversham, Kent; Mrs J. M. Curson, Driffield, East Yorkshire; Ken Halliday, Great Sankey, Warrington; Mrs Sheila Henderson, Beaulieu, Inverness-shire; Mrs Jenny Hill, Broadclyst, Exeter; Mrs P. Reed, Scarborough, North Yorkshire; Mrs G. Thompson, Worthing, West Sussex; Mrs K. Thomson, Paisley, Strathclyde and M. Walker, Liverpool.

Pretty pictures

If you're looking for gift ideas why not try an unusual flower gift service called **Present Perfect**. Choose from photographs of a selection of attractive dried or silk flower arrangements in a variety of colourways to complement any room setting. Delivery can be arranged throughout the UK as well as overseas. Prices start at £3.95 to a maximum of £29.50. An innovative idea which should appeal to those who find it difficult to get out and about and ideal for almost any occasion. The number to ring is 0993 851803.

Madeira works for charity

Madeira Thread Ltd the industrial machine embroidery and decorative threads company based in Thirsk, North Yorkshire was recently able to donate over £550 to a deserving charity, 'Families for Children (UK)' with whom they have been associated for some time.

The sum was raised in various ways: by donations from members of the public and exhibiting retailers at the Company's 'Craft, Embroidery &

Fashion' event held at Harrogate

in November 1991;

from advance ticket sales through

Needlecraft magazine

and from the raffle held at the show, which was

generously supported by large numbers of people.

The charity, run by Pat Kerr, cares for destitute and deprived children, rescuing them from the unending poverty that is the lot for many people in these Third World countries and from broken or inadequate homes. In the care of the charity, children begin to thrive and many of them can be trained in various ways of earning a living. Embroidery is taught to many of the girls at various centres established by 'Families for Children' and very high standards of craftsmanship are frequently achieved. In fact, it is hoped to have some of the children's embroidery work at the next 'Craft, Embroidery & Fashion Show' to be staged by Madeira Threads, once again at Harrogate, on the 12th and 13th November, where visitors will be able to buy some of the girls' finished articles on display.

GOLD STAR AWARD

Once again we are recognising the good services of a shop which has been recommended by two of our readers.

The kindness and generosity of the owners has been especially welcomed by one of the readers who is mostly confined to her home. Vee Clark and Mrs G. Critten have both written and recommended Regency Yarns of Plymouth for our Gold Star.

Vee Clark has written to say she bought her first knitting machine from Julia 18 months ago and has been very happy to have her help on more than one occasion. There is always a warm welcome from two smiling faces, Julia and Denise are pleased to see you whether you want to buy, browse or ask for advice. They also run evening classes from time to time, specialising in a particular aspect of Machine Knitting. These friendly classes are so popular, numbers are restricted and booking is a must.

Mrs Critten has also written praising Regency Yarns for their friendliness and help. Mrs Critten has an invalid husband, so is unable to get out and about very much, but thanks to Denise and Julia she is able to carry on with her Machine Knitting. They very kindly drop in shade cards and patterns for her and Mrs Critten has only to pick up the telephone and they are there to help.

Surely these two "Angels of Mercy" deserve our Gold Star for this month. You can find Denise and Julia at Regency Yarns, Queen Anne's Battery, Plymouth.

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1



1 LACY TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with a lace carriage and with or without a ribber.

MATERIALS

Tivoli Top Value 4-ply.

1 [1, 1, 1, 1] x 500g cone in Peppermint (MY).

GARMENT WEIGHT

Finished garment in second size weighs 190g.

The fibre content of this yarn is 100% Cashmilon Acrylic. For further information about this yarn, please write to Tivoli Spinners Ltd., 28 Aulton Road, Sutton Coldfield, West Midlands B75 5PY.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82 [87, 92, 97, 102] cm, 32 [34, 36, 38, 40] in.

Actual size 100 [105, 110, 115, 120] cm, 39 1/4 [41 1/4, 43 1/4, 45 1/4, 47 1/4] in.

Length to shoulder 55.5 [55.5, 60.5, 60.5, 60.5] cm, 22 [22, 23 3/4, 23 3/4, 23 3/4] in.

Sleeve seam 14.5 cm, 5 3/4 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 38 rows to 10 cm, 4 in measured over lace pattern (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch cards, as shown, before starting to knit.

This pattern is suitable for Silver Reed machines. Owners of other models should select a pattern suitable for their machine.

SILVER REED MACHINES

LACE PATTERN

K 16 rows in fashion lace (1 complete repeat of card). Lock card. K 4 rows st st. Release card. These 20 rows form pattern.

side. Dec 1 st at neck edge of next and every foll alt row until 40 [43, 46, 49, 52] sts rem. K 19 rows. Cont in st st. K 6 rows. Cast off. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to right without knitting. Release card and cont in lace patt. Finish to correspond with first side, reversing shapings.

SLEEVES

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 49 [49, 51, 51] Ns at left and 48 [48, 50, 50] Ns at right of centre 0 to WP. 97 [97, 97, 101, 101] Ns. Push

corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 15 rows. Transfer sts for st st. **MACHINES WITHOUT RIBBER** Push 48 [48, 51, 51] Ns at left and 47 [47, 47, 50, 50] Ns at right of centre 0 to WP. 95 [95, 95, 101, 101] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-4 and MY, K 31 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1st, 2nd AND 3rd SIZES
Inc 1 st at each end.

ALL SIZES

97 [97, 97, 101, 101] sts.

ALL MACHINES

Insert card and lock on first row. Set RC at 000. Using MT, K 1 row. Release card and cont in lace patt. Shape sides by inc 1 st at each end of next and every foll alt row until there are 131 [131, 131, 135, 135] sts. K 9 rows. RC shows 43 and work measures 14.5 cm, 5 3/4 in. Cast off.

NECKBAND

Join right shoulder seam.

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 183 [185, 187, 189, 191] sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 12 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 182 [185, 188, 188, 191] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MY, K 8 rows. Using MT-4, K 9 rows. Using MT-3, K 8 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1st AND 4th SIZES

Inc 1 st.

3rd SIZE

Dec 1 st.

ALL SIZES

183 [185, 187, 189, 191] sts.

ALL MACHINES

Using MT, K 1 row. With P side facing, pick up 183 [185, 187, 189, 191] sts around neck edge and place on to Ns. K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join left shoulder and neckband seam. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 71 [75, 78, 82, 85] Ns at left and 71 [74, 78, 81, 85] Ns at right of centre 0 to WP. 142 [149, 156, 163, 170] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 31 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 70 [75, 78, 81, 85] Ns at left and 70 [74, 77, 80, 85] Ns at right of centre 0 to WP. 140 [149, 155, 161, 170] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-4 and MY, K 63 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1st AND 4th SIZES

Inc 1 st at each end.

3rd SIZE

Inc 1 st at right edge.

ALL SIZES

142 [149, 156, 163, 170] sts.

ALL MACHINES

Insert card and lock on first row. Set RC at 000. Using MT, K 1 row. Release card and cont in lace patt. * K 178 [178, 198, 198, 198] rows. Cont in st st.

SHAPE NECK

Using a length of MY, cast off centre 50 [51, 52, 53, 54] sts. Using nylon cord, K 46 [49, 52, 55, 58] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. Dec 1 st at neck edge of next 6 rows. Cast off rem 40 [43, 46, 49, 52] sts. With carriage at left, unravel nylon cord over rem Ns bringing Ns back to WP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 122 [122, 142, 142, 142] rows.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 24 [25, 26, 27, 28] sts. Using nylon cord, K 59 [62, 65, 68, 71] sts at left by hand taking Ns down to NWP. Cont on rem sts for first

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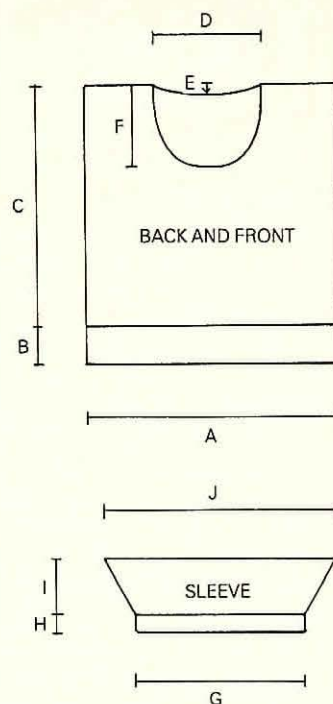


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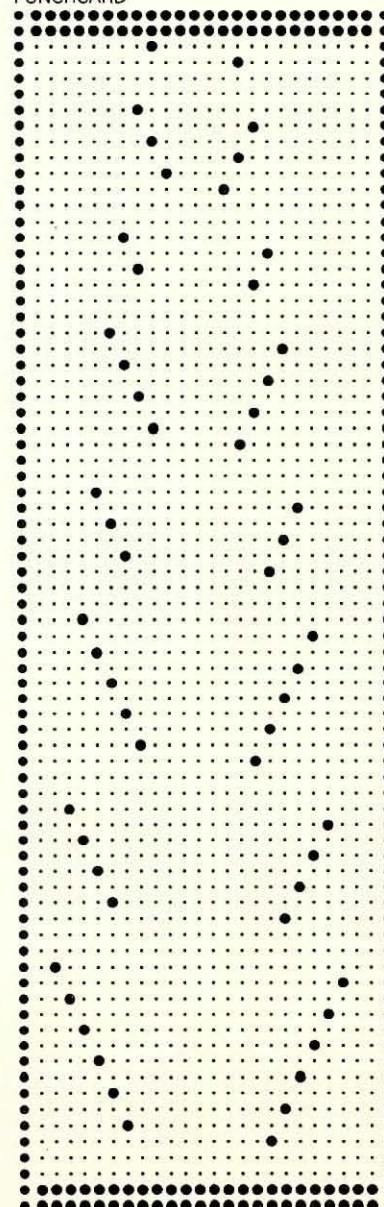
N/S

49



A = 50.5 [53, 55.5, 58, 60.5] cm
B = 7 cm
C = 48.5 [48.5, 53.5, 53.5, 53.5] cm
D = 22 [22.5, 22.5, 23, 23.5] cm
E = 1.5 cm
F = 16 cm
G = 34.5 [34.5, 34.5, 36, 36] cm
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J = 46.5 [46.5, 46.5, 48, 48] cm

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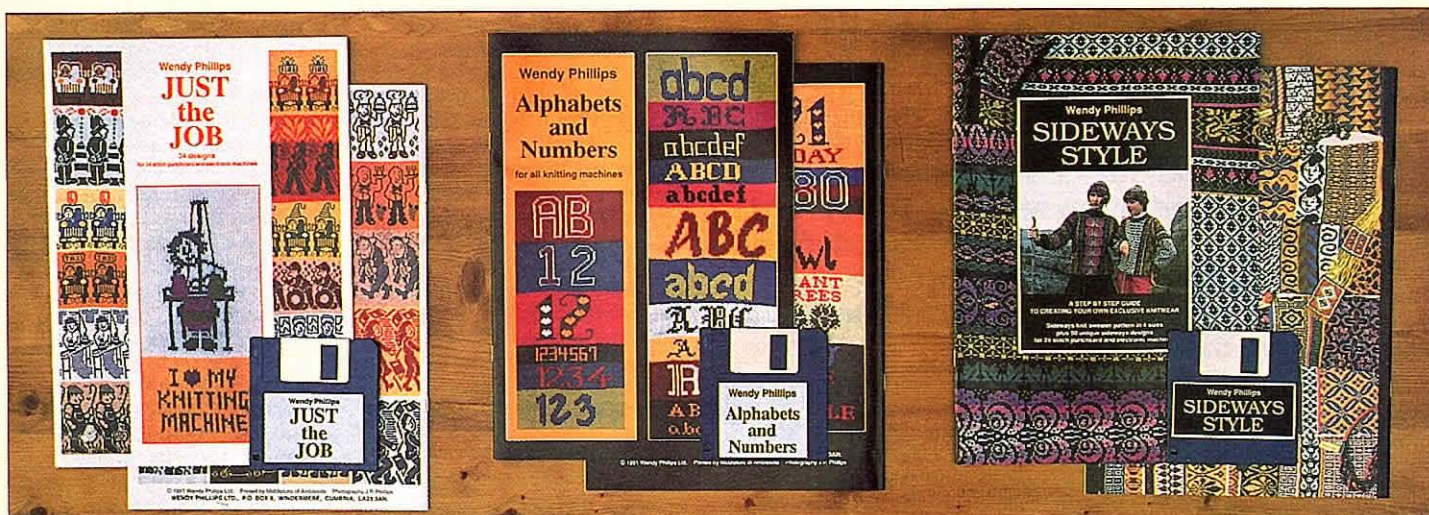
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24st. punchcard and electronic graphs.
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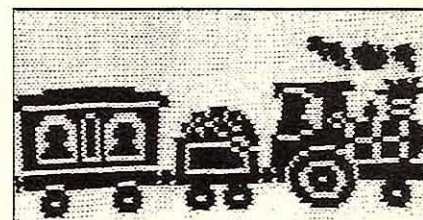
The 1992 Olympic Games are bound to put sport uppermost in people's minds so why not jump on the Olympic bandwagon and put your electronic machine to good use by creating super sporty sweaters for all your family and friends. With 15 large designs (each approx. 60st. wide) there is bound to be something to suit most tastes.



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32 page book, coloured cover showing the many different designs plus sweater pattern for children up to 30" chest.
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Book: £3.99 Book + Disc: £13.94



The beauty of sideways knitting means you are not tied to producing rows of identical pictures across a sweater. The sideways knitted train, illustrated above, appears to be 90 stitches wide and has a green engine, blue truck and red carriage. In fact it was knitted using a 24 stitch punchcard with colours being changed in the usual way. Change direction, knit it sideways!

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DEAR ANNE...

Don't keep your ideas, suggestions, experiences, criticism or praise to yourself. Share your thoughts with other readers by writing to Anne at Machine Knitting Monthly, 3 Bridge Avenue, Maidenhead, Berkshire SL6 1RR.

Dear Anne,
I have just read Kate Westwood's letter in the February '92 issue of your magazine and the tone of it really saddened me so I felt I must reply. It is a story with which all machine knitters are very familiar and although there are no magic wands there are many ways out of the hole that she feels she has dug herself into.

I have been a machine knitter for about 20 years and I still remember those early garments which I expected my family to wear. Baggy welts, ugly V-necks, that grubby line caused by the carriage rubbing against the side of the front which was held on the needles while the first side of the front neck was being knitted... I need not go on because I know this will be familiar to all of us. I didn't swamp the family with knitwear, I just concentrated on improving the quality and finish of the garments so that instead of being embarrassed by wearing "Mum's efforts" they were proud to wear them. I also wore my own garments with pride and let it be known that I would knit for others if they wished. I knitted one particular pattern so many times that I dreaded another order as I was beginning to feel like a factory worker. Later I knitted quality, made to measure, garments in good yarns for people who for some reason or another (usually an awkward size) were unable to get what they wanted in the shops.

Kate is obviously eating her heart out for a colour changer and an intarsia carriage. They are quite useful accessories but wonderful knitwear can be made without either, there are many other ways of introducing colour into garments; stripes, tuck, intarsia using hold position and Swiss darning are just a few. I have an intarsia carriage which I have rarely used because I find intarsia slow and tedious. Kate may find that she doesn't enjoy it either, though obviously many knitters do.

I think too that she wants to run before she can walk. We cannot hope to compete with the big stores for plain, cheap knitwear – they can buy their yarn at much

better prices than we can and when we add costing for our time we price ourselves out of the market. I know people who do make money from their knitting and they usually concentrate on a particular line. Kate doesn't mention what sort of things she enjoys knitting. If she has children does she talk to other mothers at playgroup or at the school gate? If she works in a shop or office, she could take samples of her work to show her colleagues or she could offer to make a garment for a friend for just the price of the yarn.

Kate mentioned that she joined a local knitting club, so I'm surprised that she hasn't discussed the subject there and been given advice as to which way to proceed. Perhaps she should try a different club and she would certainly receive a warm welcome should she come to ours here in Maidenhead.
Yours sincerely,
Sheila Ryle
Maidenhead, Berkshire

Dear Anne,
In reply to Kate Westwood's letter in the February issue, why does she not join together with other knitters or any other craft makers and open a small shop, selling other people's crafts on commission? They could take it in turns looking after it. We have a shop in Southport like this, where you can buy anything for any hobby. People seem to do quite well there. Haven't done it myself yet.

Yours sincerely,
Mrs D. Fairclough
Southport

Dear Anne,
I have been pondering on the letter from Kate Westwood in February *MKM*. She asks "can we ladies really afford these machines?" The first question really should be "why did I buy this machine?" Did I want a new hobby, to knit for my family, or to make money? Anne, you have already answered the point about making money and the difficulties.

Having three daughters and an "extended" family, I started knitting for them 30 years ago, but not spending a lot of money. My first machine was second-hand, £10, with no instructions, no tuition and few patterns or magazines. I did quite a lot on that single bed machine, even intarsia and then I saw a double bed advertised for £15. Still with no instructions, by trial and error, I discovered how to do welts, Fisherman's rib and even racking, but I still knew nothing about tension squares.

I traded the £15 machine for a punchcard model, soon adding a ribber and later an intarsia carriage and colour changer. After ten years I "updated" to have weaving and a one-action lace carriage.

By this time I was "hooked". What had begun as a time saving essential has now become my hobby. Most men and women have a hobby of some sort from cars, golf, boats, cameras to gardening, charity work and reading. Most hobbies cost some money, some a great deal, why not occupy time with machine knitting?

We are now both retired and watch TV together if we are both interested (while I sew up); if I am not interested, or my husband is out, I knit and listen to the radio. I don't just knit sweaters, but experiment with new patterns, colours and textures making anything from hats to curtains. But above all, machine knitting has given me many new friends, both in our small club and the Northern Ireland Guild. I have met knitters in Scotland, Canada and Austria, we seem to recognise each other – maybe the clothes! We all seem to have one thing in common – we have no time to be bored or lonely.

Last summer, at our exhibition, a visitor asked me which I enjoyed most – planning a garment, knitting it or wearing it. I could only say "all of it". Tell Kate not to give way to despondency, perhaps she should drop it for a while and come back to it fresh with new ideas and enthusiasm. She may find new capabilities in herself and her present machine, advanced technology does not make much difference to the finished result and costs a lot.

From all this you will have gathered I am not a "Money Making Knitter", but I enjoy my machine as much as the family do their video and motor sport and it does not cost any more! I have certainly made many more friends over the past 30 years.
Yours sincerely,
Joan Wilson
Belfast

Dear Anne,
The letter from Kate Westwood in your February edition prompted me to put pen to paper.

My initial reaction was to feel sorry for Kate as I felt, from the

way I read her letter, that she was not getting enough out of her machine. Oh, I know it would be lovely to make money out of one's machine, but surely that is not really what it is all about.

Most knitters would agree, that you never stop learning once you have a machine; but what you make on it is not necessarily dependent on yours being the most up to date you can buy, or how many accessories you have.

No one really wants to just knit piles of plain shapeless jumpers, part of the enjoyment is thinking of what you are going to make next, what yarns would be suitable, what colours, the shape, experimenting then, with swatches of different stitches – textures and Fair Isles – working towards the finished outfit.

I say outfit because with the knitting machine you get colour co-ordination with jumpers, skirts and cardigans. Even jackets, which could have been done with the weaving technique, give more of a fabric which can then be lined. Whatever you choose the combinations are endless, even if time consuming, but so enjoyable, there is also the excitement of wearing the finished item. Knitting machines don't only make jumpers, they make whatever you want them to, given a little thought and love of the craft.

I knit on a Brother 891 with ribber mainly, although I do also have a Passap Duo 80. I have not as yet been "stuck" for a particular design, or stitch. Oh, I will agree that the electronic is very versatile, but if one has to justify a punchcard model, then the electronic would need even more justification. Mind you I would love one to play with because of its versatility.

I am lucky that my other hobby of dressmaking is also my job of work, but even if it wasn't I would still enjoy making things. I look at both my sewing and knitting as wonderful gifts that I will never tire of.

Yours sincerely,
Phyllis Moran
Chatham, Kent

Dear Anne,
Many thanks for sending me a copy of Sheila Ryle's reply to my letter of *MKM* February '92.

If Sheila's letter is to be printed, may I please add a footnote.

I want you and Sheila to know how very much I appreciate the kindness shown to me in my earlier mood of despondency.

MKM is for me the tops! Everything about it has helped me to grapple with the intricacies of machine knitting in this, my second year. My gratitude to the top designers for their wonderful patterns, the Teach-In series and oh so very much more.

If only to stop me dashing round to the newsagent every day to ask if it is in yet around the time due, I shall have to take out an

MKM subscription and devote more of my energies to learning how.

Yours sincerely,
Kate Westwood
Twyford, Berkshire

of MKM. Thank you, I am looking forward to doing lots of designs with it.

Yours sincerely,
Betty Chilton
Polegate, East Sussex

Dear Anne,
Here is my way of making "cut and sew" buttonholes. I find it especially useful on difficult yarns, for example, bouclés.

Make band and attach to garment. Backstitch a little larger than required size of buttonhole, taking a stitch into each stitch of knitting. Then, carefully, with nice pointed scissors, cut through both thicknesses (I do not use a ribber), the required size of buttonhole. Then, buttonhole stitch into each stitch now showing, both layers together.

The outside stitches can now be removed, or I sometimes leave them as a trimming, worked in a contrasting colour. The end result is a nice neat buttonhole, the correct size for the button.

Another little tip which I use gives a neat finish to front bands, which often are not level at top and/or bottom.

Work a row of buttonhole stitch top and bottom of band, often a useful way of working in the cast-on, cast-off end of yarn. The result is a nice even edge.

A great surprise this morning when the postman delivered a Newey Topstitcher! compliments

Dear Anne,
The first thing I did when I came to live in this lovely place, was to take out a subscription for MKM.

The second was to get my knitting room organised and the third was to buy a second machine (a chunky). I have the most stupendous views from my windows as I knit, what more could I want? Well, how about one or two lace patterns, for example, bed jackets and cardigans for those elderly and bedridden friends, something really pretty to give them as a gift.

Thanks for a wonderful magazine. I read it from cover to cover and keep every copy.

I loved the Inca-style pattern in the February issue, I knitted it in navy, cream and red, with great results. More power to your elbow.

Yours sincerely,
Jean Reynolds
Kyles Scalpay, Outer Hebrides

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2 BUTTON FRONT T-SHIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Brockwell Mercerised Cotton.
1 [1, 1] x 500g cone in Jade (MY).
5 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 390g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to S. & J. Andrews (WY) Ltd., Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.
Actual size 103 [113, 123] cm, 40½ [44½, 48½] in.
Length to shoulder 62 cm, 24½ in.
Sleeve seam 18 cm, 7 in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

26 stitches and 54 rows to 10 cm, 4 in measured over tuck stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.
Punch card, as shown, before starting to knit.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 68 [75, 81] Ns at left and right of centre 0 to WP. 136 [150, 162] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 24 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER
Push 67 [75, 81] Ns at left and 67 [74, 80] Ns at right of centre 0 to WP. 134 [149, 161] Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-5 and MY, K 49 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed.

1st SIZE

Inc 1 st at each end.

2nd AND 3rd SIZES

Inc 1 st at right edge.

ALL SIZES

136 [150, 162] sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000 *. Using MT, K 308 rows. Work measures 62 cm, 24½ in.

SHAPE NECK AND SHOULDERS

Note patt row on card. Using a length of MY, cast off centre 46 sts. Using nylon cord, K 45 [52, 58] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. ** Cast off 6 [7, 8] sts at beg of next row and dec 1 st at beg of next row. Rep from ** 4 times more. Cast off 6 [7, 8] sts at beg of next row, K 1 row. Cast off rem 4 [5, 5] sts. With carriage at right, unravel nylon cord over rem 45 [52, 58] Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. Using MT, K 164 rows.

FRONT OPENING

Note patt row on card. Using a length of MY, cast off centre 6 sts. Using nylon cord, K 65 [72, 78] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 103 rows. 41 rows less have been worked to shoulder than on back.

SHAPE NECK

Cast off 7 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next row, K 1 row. Cast off 2 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and every foll alt row until 40 [47, 53] sts rem, K 22 rows.

SHAPE SHOULDER

Cast off 6 [7, 8] sts at beg of next and foll 5 alt rows, K 1 row. Cast off rem 4 [5, 5] sts. With carriage at right, unravel nylon cord over rem 65 [72, 78] Ns, bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

SLEEVES

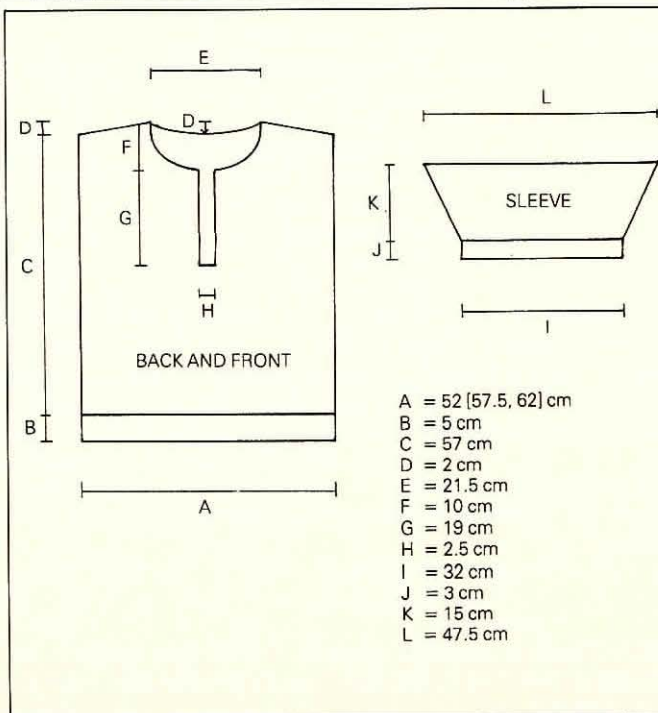
MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 42 Ns at left and right of centre 0 to WP. 84 Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 16 rows. Transfer sts for st st.

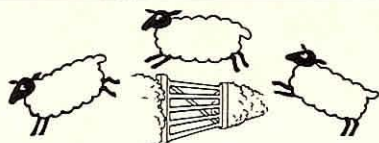
MACHINES WITHOUT RIBBER
Push 42 Ns at left and 41 Ns at right of centre 0 to WP. 83 Ns. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-5 and MY, K 33 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Inc 1 st at right edge. 84 sts.

ALL MACHINES

Insert punchcard and lock on first row. Take carriage across twice without knitting. Release card and cont in tuck st patt. Set RC at 000. Using MT, shape sides by inc 1 st at each end of every 4th row until there are 124 sts. K 1 row. RC shows 81 and work measures 18 cm, 7 in. Cast off.







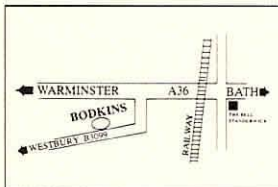
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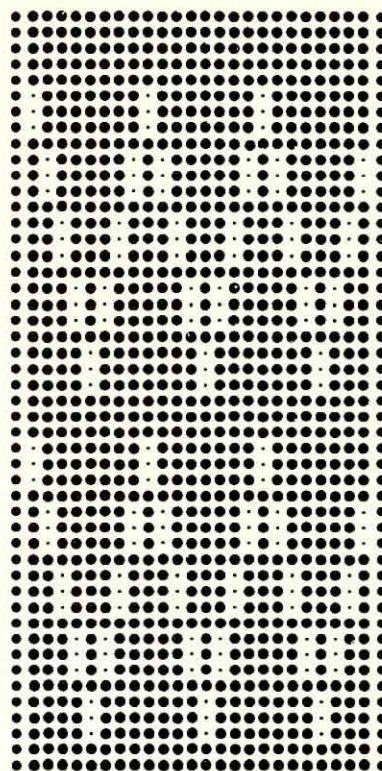
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NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 150 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 14 rows, making a buttonhole over 4 Ns, 3 sts in from right edge on the 7th row. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 149 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–4 and MY, K 7 rows, making a buttonhole over 4 Ns, 3 sts in from right edge. Using MT–5, K 15 rows. Make another buttonhole over same Ns as before. Using MT–4, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

and release from machine.

MACHINES WITHOUT RIBBER

Push 47 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT–5 and MY, K 7 rows. Make 4 evenly spaced buttonholes over 4 Ns. K 15 rows. Make buttonholes over same sts as before. K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. Using MT, K 1 row. Using WY, K a few rows and release from machine.

BUTTON BAND

Work as for buttonhole band omitting buttonholes.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side and sleeve seams. Pin front bands into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Lap buttonhole band over button band and sew into position. Finish buttonholes and sew on buttons.

BUTTONHOLE BAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 46 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT–5/MT–5, K 7 rows. Make 4 evenly spaced buttonholes over 4 Ns. K 7 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows

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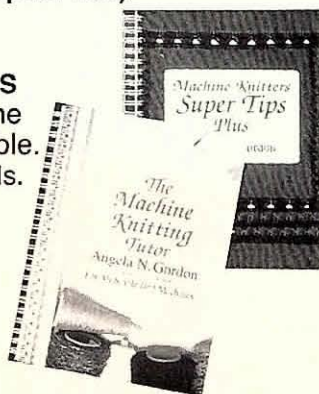
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The skirt is in coloured drive lace or release stitch. It is knitted in three colour double jacquard with all the stitches on the main bed taken off or released every few rows to give the laddered lacy effect. The original was knitted in 2/30's Acrylic yarn and lurex for the skirt and Hobby for the tiny bodice. A pattern is available for this style to size 16 and in a softer sleeved version for larger sizes. All pattern details are for both Japanese and Pfaff machines. Price £2.50 post free.

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STITCH PATTERNS

Weaving – Part 2

This month, Diane moves from basic weaving to some of the more unusual ways in which weaving can be used. Many of these are useful for using up small amounts of unusual or expensive yarn.

Diane Bennett

After knitting some simple woven fabrics using a single colour of weaving yarn, why not experiment with different yarn combinations. Start with four small balls of fairly thick yarn which are suitable for weaving. Put these on the floor, two balls on each side of your chair. Start by using each yarn for two rows of weaving – it can seem quite difficult to organise them at first, but you will soon start to be able to do this more quickly. By selecting an interesting range of different types of yarn or unusual colour combinations, it is possible to knit beautiful fabrics.

One of the advantages of using stripes for a garment is that only a small amount of each yarn is needed and the width of the stripes can also be varied, depending on the amount of each yarn which is available. It is even possible to knit single row stripes when using an odd number of colours – but the sequence does have to be worked out with care.

Weaving is unlike other stitch patterns. To produce a woven fabric, it is only necessary to use a stitch pattern and put the weaving brushes into working position. No cam buttons are pressed when weaving, as they are for Fair Isle, tuck, and so on. This makes it possible to use weaving selectively – if the weaving yarn is laid over the needles it will be woven into the fabric, but if there is no weaving yarn a stocking stitch stripe is knitted.

Fig. 1 shows a woven fabric knitted with this design:

DESIGN 1 – (Stitchworld pattern No. 30, double length and width, push button machines use design as described in Part 1.)

The carriage was set to KC throughout, but weaving yarn was

not laid over the needles on every row. This forms stripes of weaving and stocking stitch. The width of these stripes can be varied and different yarns can be used as in this sample.

When using stripes of weaving, the design should be fairly simple, like Card 1 or Design 1 (above) or carefully worked out to include the blank areas. If a diamond design is used, for example, omitting some woven rows will spoil the effect, but the diamond could be redesigned to include plain rows for the stocking stitch knitting.

When using woven stripes, think carefully about the fabric. If the woven and stocking stitch stripes are both quite wide there will be a contrast in warmth between the thick woven stripes and the thinner stocking stitch stripes. If a warm fabric is needed, it is usually better to use narrow stripes of stocking stitch separating bands of weaving.

If the bands of weaving are widely separated and use an interesting yarn, such as ribbon or tape, the weaving can be used simply for decoration. Fig. 2 shows very simple woven stripes using design 1. Start the design on row 2 and weave two rows. Knit an even number of rows without weaving before knitting another two-row woven stripe.

Although simple, this is very effective and can be used in a variety of ways. Bands of stripes can be used above cuff welts or at the neck edge of a garment. A sideways knitted jumper can be decorated with woven stripes and if these are widely spaced it is possible to use just one ball of fancy weaving yarn. Alternatively, stripes on the body of the garment can be combined with a central woven panel using several

different stitches.

Another very attractive band of weaving can be knitted from this design:

DESIGN 2 – (or Stitchworld 458)

If the long strands are lifted, this forms a diamond design, which is shown in Fig. 3. This sample has been woven using tape, which is ideal for decorative effects on suits and dresses.

To knit a single diamond, weave two rows, knit two rows without weaving. Needles are selected for the next row of weaving. Using a single prong transfer tool, lift the two long strands of weaving yarn on to the selected needles. Lay over the weaving yarn and knit two rows. Lift the strands but do not lay weaving yarn over selected needles. For a wider panel, as shown in Fig. 3, weave, lifting strands before weaving each pair of rows, but omitting the weaving yarn on the last row when the strands are picked up to complete the diamond.

There are many different variations of lifted weaving which can be used for decorating garments. Several different colours or types of weaving yarn can be used for extra interest.

An alternative method of weaving which produces "bobbles" is to wrap the weaving yarn before knitting the row. Use this design:

DESIGN 3

When the needles are selected, use a straight edged needle pusher to bring all the selected needles to E position. Take the weaving yarn and lay it over the alternate needles but wrap it two or three times round the blocks of three selected needles. When the weaving yarn has been taken across the complete row, push it back until it is just in front of the sinkers and knit the row.

This type of design is ideal as a central row in a panel of weaving, as shown in Fig. 4. This panel also uses simple 1x1 and 2x2 weaving with one row of wrapped weaving.

Although all-over weaving would be very tedious, this type of decorative weaving can be knitted on machines without weaving brushes and selective patterning, for example the KH230 chunky. To weave in the yarn, bring all needles to holding position. Lay the yarn under and over the needles in the desired pattern. For example, for 2x2 weaving, the weaving yarn is laid over the first two needles, under the next two needles and so on. This is a fairly easy way to produce

bands of pattern on machines of this type.

When weaving on a pre-select machine, the number of needles in a row which are woven can be varied. When the needles are selected, the weaving yarn can be laid over only part of the row to produce a wide variety of effects. Although several simple designs can be used, start with Card 1 (Stitchworld design 30) to select alternate needles. Depending on the design, experiment with the card locked and rotating.

A very simple design is to weave stripes of various lengths, which is particularly effective on sideways knitted garments. Start by laying the weaving yarn over a small amount of needles, then gradually increase the amount of weaving to the centre front before decreasing the length of the rows to match the first half. Every row can be woven, but experiment also with stripes which are spaced out with stocking stitch rows.

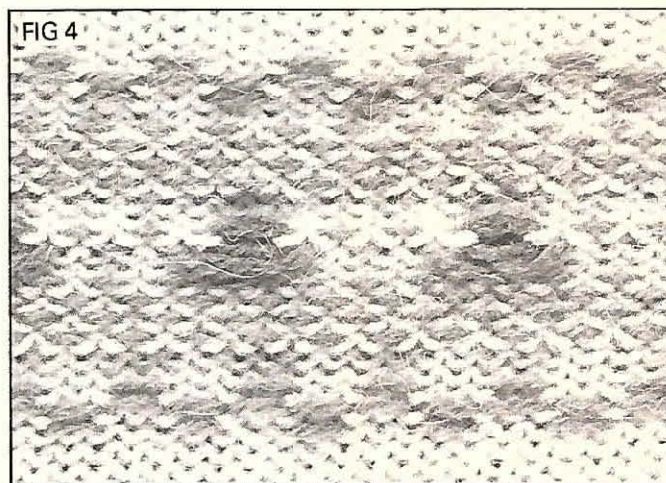
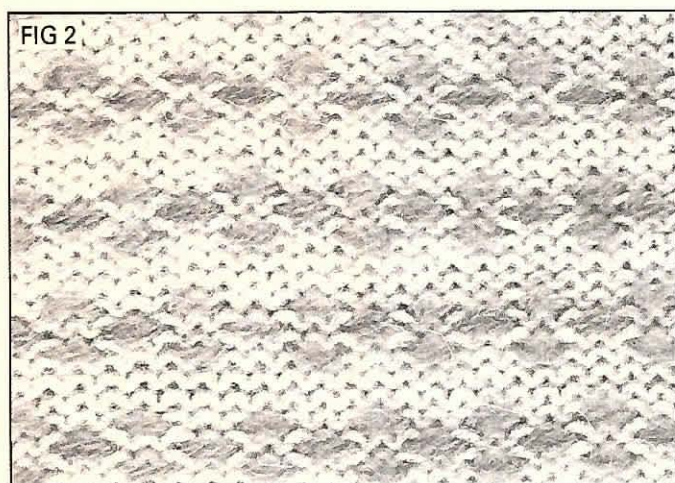
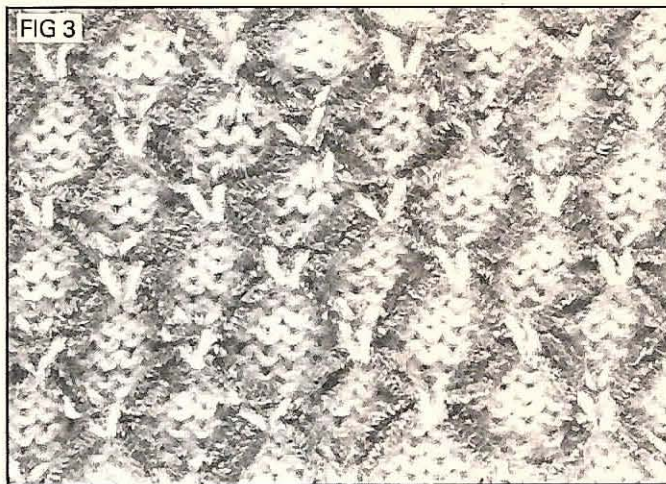
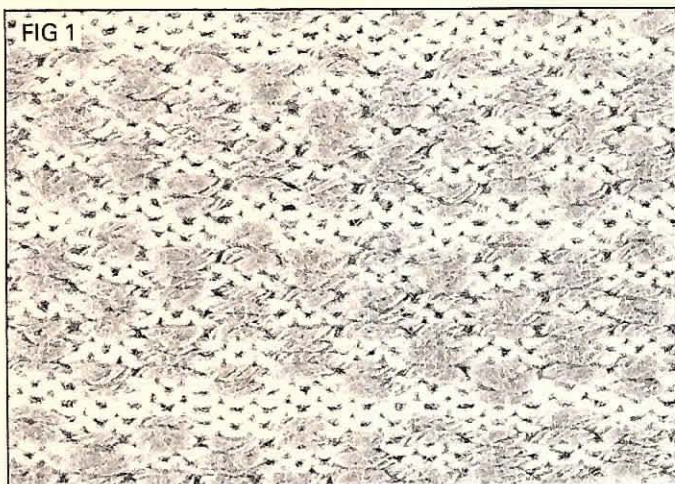
Various shapes can also be woven into a garment using this method. Squares and diamonds are very easy and knitting these in different colours can be extremely effective. For even more variety, try weaving several different sizes of the chosen shape, or even combining two or three different shapes into the same design.

More complex shapes, such as flowers, leaves and even butterflies are possible, although it may be necessary to use more than one strand of weaving yarn for some of these shapes to avoid floats.

Woven intarsia involves using several colours to weave the rows of knitting. Again, start with Card 1 for ease of laying in the yarns. Choose two different weaving yarns and lay each of these over about half the needles. Unlike intarsia, it is not necessary and often not even desirable to wrap the two weaving yarns. Experiment with both methods, but wrapping does give a very bulky outline.

Using this method, or a combination of woven intarsia and weaving in areas, it is possible to build up pictures, and this is one of the most effective ways of knitting pictures and wall-hangings. Collect a range of interesting yarns and the results can be amazing.

I hope that this series of articles may have encouraged you to look again at the various stitch patterns which your machine can produce. The range of fabrics which can be knitted is amazing, but so often we do not have time to explore them.



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WATCH THIS SPACE - Next issue we will let you know how to pre-book tickets at the special discount entry price

3 CABLE AND LACE TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Cotton Savannah.
1 [1] x 500g cone in Khaki (MY).
Crochet hook.

GARMENT WEIGHT

Finished garment in first size weighs 330g.

The fibre content of this yarn is 100% Mercerised Cotton. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 97-102 [107-112] cm, 38-40 [42-44] in.
Actual size 114 [126] cm, 45 [49½] in.
Length to shoulder 51 [53.5] cm, 20 [21] in.
Sleeve seam 20.5 cm, 8 in.

Instructions are written for the first size, larger size follows in square brackets. If only one figure is given, it applies to both sizes.

TENSION

30 stitches and 41 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

CABLE PATTERN

Cable panel is worked over set of 4 sts between Ns on ribber. K 10 rows. Cross 2 sts at right behind 2 sts at left. These 10 rows form pattern.

BACK

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 87 [96] Ns at left and 86 [95] Ns at right of centre 0 to WP. 173 [191] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib (2x1 N arrangement). Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st *. Inc 1 st at right edge. 174 [192] sts. Set RC at 000. Using MT, K 82 [84] rows. Work measures 25 [25.5] cm, 9¾ [10] in. Place marker at each end. K 98 [106] rows.

SHAPE NECK

Using a length of MY, cast off centre 38 sts. Push 68 [77] Ns at left to HP and cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 63 [72] sts rem. Cast off. With carriage at left, push rem Ns from HP to UWP. Finish to correspond with first side, reversing shapings.

RIGHT FRONT

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 48 [52] Ns at left and 38 [43] Ns at right of centre 0 to WP. 86 [95] Ns. Work as for back from * to *. Inc 1 st at right edge. 87 [96] sts. ** Counting from left edge, transfer 1st, 2nd, 3rd, 4th, 9th and 10th sts to corresponding Ns on ribber. Set RC at 000. Using MT/MT+1, work cable panel throughout. K 20 rows. Work motif A over centre 10 Ns and motif B over Ns 12-32 [13-33] inclusive at left and right of centre 0. K 21 rows. Cont cable panel only, K 18 rows. Work motif B over 11 Ns at left and 10 Ns at right of centre 0. K 21 rows. Cont cable panel only. K 2 [4] rows. RC shows 82 [84]. Work measures 25 [25.5] cm, 9¾ [10] in. Place marker at right edge. K 12 [10]

rows. RC shows 94.

SHAPE FRONT EDGE

Counting from left edge, transfer 11th, 12th and 13th sts one N to right, transfer 2 sts on ribber, 4 cable panel sts and 4 edge sts on ribber one N to right, keeping N arrangement correct (one st has been decreased at front edge inside cable panel). K 4 rows. Dec 1 st at front edge as before on next and every foll 4th row until 73 [82] sts rem, then on every foll 4th [5th] row until 63 [72] sts rem. K 3 rows. RC shows 190 [200]. Cast off **.

LEFT FRONT

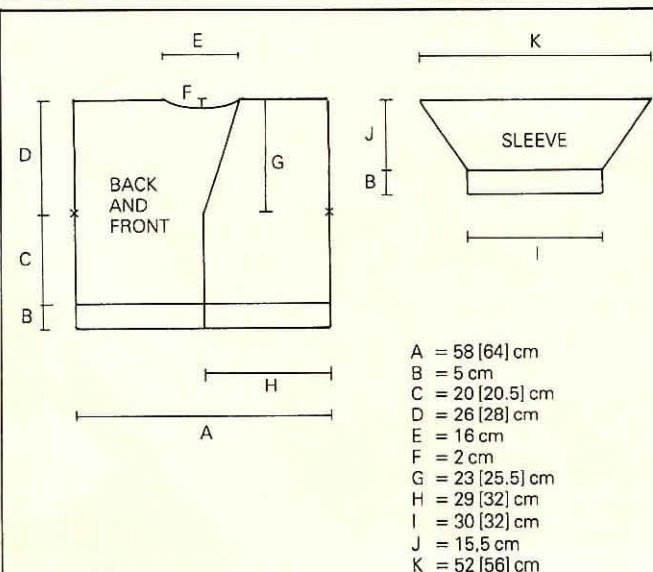
With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 38 [43] Ns at left and 48 [52] Ns at right of centre 0 to WP. 86 [95] Ns. Work as for back from * to *. Inc 1 st at left edge. 87 [96] sts. Work as for right front from ** to ** reversing shapings and reading left for right and right for left.

SLEEVES

With ribber in position and carriage at right, set machine for 2x2 rib (2x1 N arrangement). Push 45 [48] Ns at left and 44 [47] Ns at right of centre 0 to WP. 89 [95] Ns. Work as for back from * to *. Inc 1 st at right edge. 90 [96] sts. Set RC at 000. Using MT, shape sides by inc 1 st at each end of next and every foll alt row until there are 152 sts, then on every row until there are 156 [168] sts. K 1 row. RC shows 64 and work measures 20.5 cm, 8 in. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

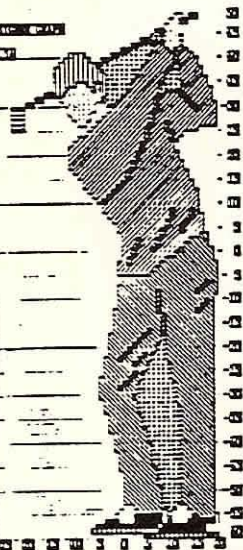
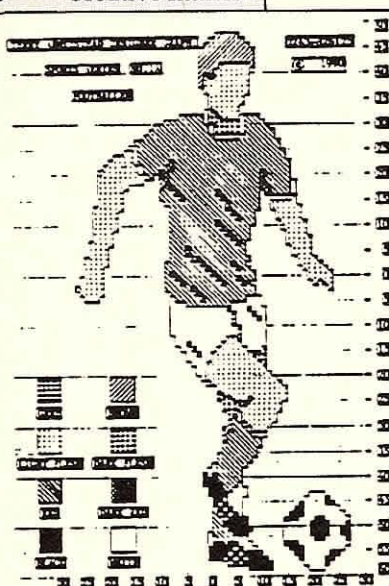




Terry Armitstead

DESIGNS

Creative Intarsia

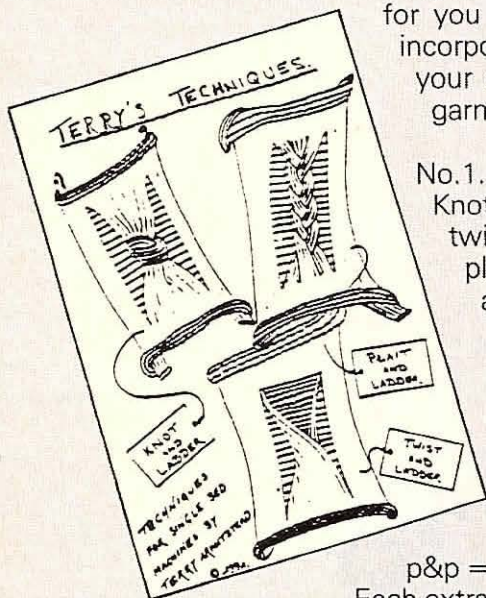


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MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams.

CROCHET EDGING

With right side facing and starting at lower edge of right front, join in MY and work 2 rows of dc. Work 5 evenly spaced buttonholes on right front as follows: * work 1 dc in 2nd chain from hook, 5 ch, miss 4 dc, 1 dc in next st *. Cont in dc to next buttonhole position. Rep from * to * until 5 buttonholes have been made, cont in dc to lower edge of left front. Work 3

more rows of dc. Fasten off.

BUTTONS (MAKE 5)

Using MY, work 3 ch, join with a ss, 3 ch.

1st ROUND

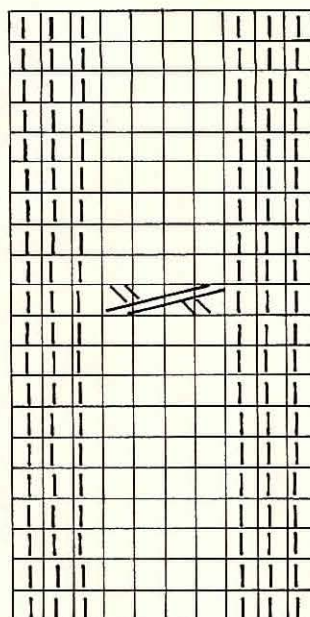
Work 9 tr into ring. Join with a ss, 3 ch.

2nd ROUND

Work 9 tr into previous row, join with a ss. Fasten off leaving a long end (this should form a small cup).

TO COMPLETE

Stuff buttons with a small amount of MY. Using fastening off end, gather up tightly. Sew on buttons.



MOTIF A

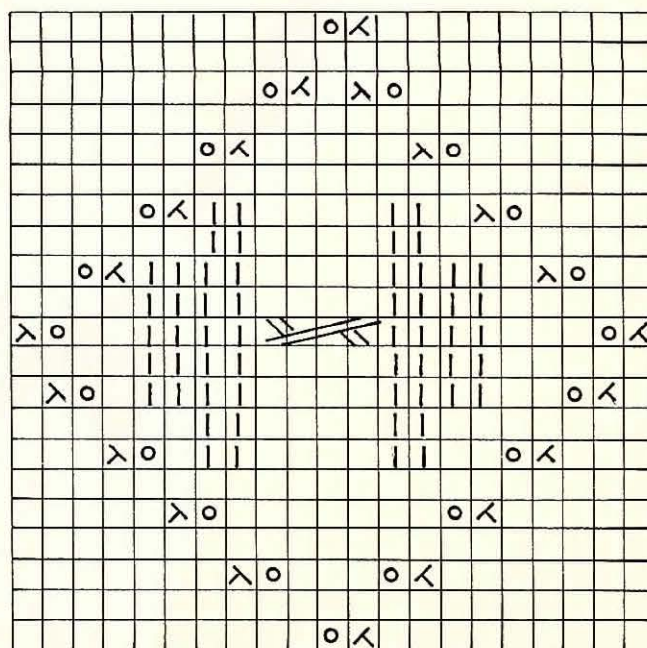
⌋ = St on ribber

□ = St on main bed

⌋⌋ = Cross 2 sts at right behind 2 sts at left

⌋⌋ = Transfer st to adjacent N at right. Leave empty N in WP.

⌋⌋ = Transfer st to adjacent N at left. Leave empty N in WP.



MOTIF B

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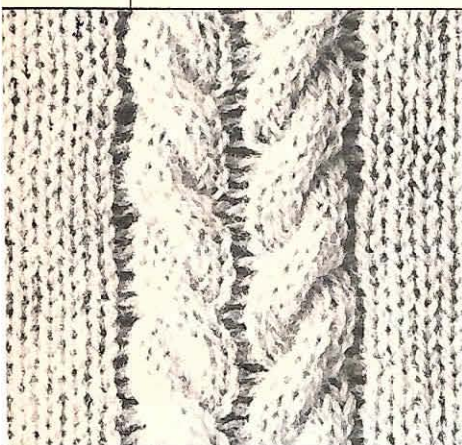
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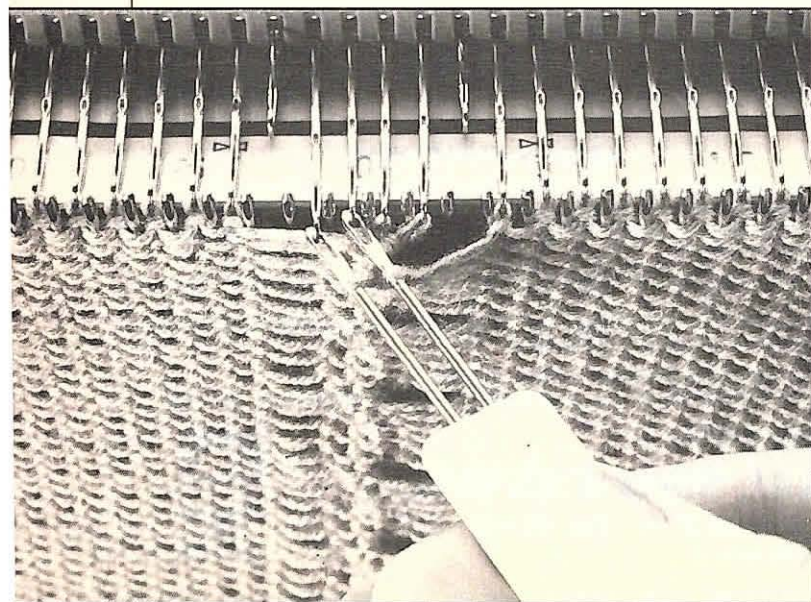
STEP BY STEP GUIDE TO CABLES AND CABLE PATTERNS – PART 1

One of the oldest and most useful, as well as attractive knitting patterns is the cable. Even at its most basic it can break up a plain stocking stitch garment or it can be used to outline seams and when it is used as an all-over pattern there are numerous ways of arranging the cables to form different patterns.

Shelagh Hollingworth



The method used for transferring stitches for cable pattern is similar to hand knitting but instead of using a cable needle, we use the transfer tools. Crossing sets of stitches tends to draw the work in and to prevent this in part and to make crossing the sets of stitches easier, it is usual to run at least one stitch at either side of the cable down to form a ladder. This ladder may be either caught in at the beginning by transferring the ladder stitch to the adjacent needle OR the stitch can be run down as you work and picked up and reversed after the cable is finished to form a purl stitch on the right side.



MAKING BASIC CABLES –

METHOD 1

Cast on stitches for a test piece, ending with carriage at right. You will be working a single cable pattern up the centre of the test piece, consisting of a cable over six stitches, crossing three stitches over three stitches.

1 At both right and left of centre 0, transfer the 4th stitch to the adjacent 5th needle. Take the two empty needles back to non-working position (A position). This will form a one-stitch ladder to each side of the cable making working easier and the stitch will not run because you have secured it to its adjacent needle.

Knit ten rows. Hook a triple transfer tool in three needles at left of centre, pull the needles to E position then push them back to A position – once the stitches are on the transfer tool, it is safe to lift them out of the needles.

2 Hold this left transfer tool in your left hand and take the three stitches at right of centre on to the second transfer tool in the same way. Move the second transfer tool from the right to the left and slide the three stitches from the right tool into the three empty needle hooks at left. Now transfer the three stitches from the left tool to the three empty needles at the right. The diagram shows the second transfer tool taking the three stitches from right to the three empty needles at the left. The left transfer tool is getting ready to cross the left stitches over to the empty needles at the right.

3 To ease working the next row, bring the six cable needles to E position and knit ten rows. The first of these rows will take the needles back to working position. Repeat these rows to form a cable cross over every ten rows. You may find that a crossover every eight or 12 rows suits your yarn better. Making a test piece will not only give you the correct tension but will also show up how often you need to cross the cables.

METHOD 2

While you need a stitch out of working position on each side of the cable it is not necessary to leave this stitch as a ladder if you prefer to knit it in after the cable is completed.

1 Instead of transferring the 4th stitch to the 5th needle on each side of centre 0, let it run down each time before crossing the cable.

2 After completing the cable, run the stitch down to the bottom of the pattern and reverse the stitch in rib fashion at each side of the cable, using the latch tool, as shown in the diagrams.

Ribbing in the stitches on either side of the cable draws the work

in more than allowing it to ladder down, which makes working a sample piece very important. A cable pattern covering eight stitches can reduce the width by as much as half; for example, every eight stitches used in the cable patterns should be counted as just four stitches. Where a stocking stitch tension might be 28 stitches in width to 10 cm, placing a cable at the centre might reduce the tension to 8 or 9 cm. Commercial patterns will have allowed for this, but should you decide to add a cable to a stocking stitch pattern work a sample first to see how many extra stitches you will need. When it comes to neck shaping and so on, it is best to decrease the stitches back to the original number, by, for example, taking eight stitches back to four stitches if that is how you increased for the cable before shaping. Otherwise the edge could be baggy around the cable.

DOUBLING UP THE CENTRE CABLE

The central cable is a good one to start with and will lift a plain stocking stitch sweater but with little effort you can work two small cables to the left and right of centre and make the pattern even more interesting, especially for a "V" neck sweater.

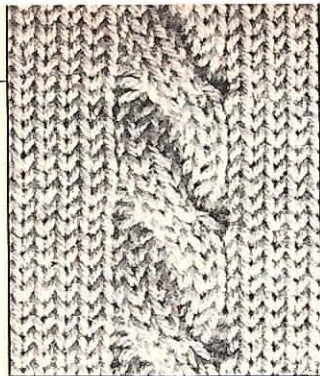
THE METHOD

Cast on and work a few rows stocking stitch ending with carriage at right. Transfer the centre stitch and the 7th stitch at right and left to adjacent needles. Push the empty needles to WP.

* K 3 rows. Take stitches 1, 2 and 3 on to triple transfer tool (ie the right three stitches of the left of centre cable) whilst moving sts 4, 5 and 6 towards the empty needles 1, 2 and 3. After placing sts 4, 5 and 6 on to needles 1, 2 and 3, then place sts 1, 2 and 3 on to needles 4, 5 and 6. You have crossed sts 1, 2 and 3 in front of sts 4, 5 and 6. Bring these six needles to E position and K 3 rows.

Now cross sts 7, 8 and 9 in front of sts 10, 11 and 12 by taking sts 7, 8 and 9 on to triple transfer tool, placing sts 10, 11 and 12 on to empty needles and replacing sts 7, 8 and 9 on to needles 10, 11 and 12. Bring these six needles to E position. These six rows form the pattern.

These double cables not only form an attractive central pattern on a plain sweater, but on a "V" neck sweater the pattern can be divided and each section of 6 stitch cable may be worked up the side of the "V" neck shaping. First make sure that you have enough stitches to allow for the drawing in of the work. Then, instead of shaping at the extreme neck edge, or within a few stitches of a fully fashioned neck shaping, work the cable pattern, with two or so stitches between it and the



for when you are designing garments with many cable strips across.

Cricket and sports sweaters often have "V" necks and you will have to eliminate the cable neatly at the centre as you shape. Try to continue the pattern as long as possible and if you have to return to stocking stitch do make sure that the work matches on both sides of the neck. Striped club colours for the welts, cuffs and armbands for a slipover will add the final touch to success.

ALLOVER CABLE PATTERN

While you can have too much of a good thing, there never seem to be too many cables on a warm sweater but to prevent them becoming overwhelming, they are sometimes improved by crossing each strip over alternatively.

THE METHOD

For this allover pattern we are crossing two stitches over two instead of three stitches over three stitches.

Transfer the 3rd and every following 5th stitch on to adjacent needles at left and right at centre 0, that is, with four stitches for cable at centre. Push empty needles to NWP.

* K 4 rows. Cross sts 1 and 2 in front of sts 3 and 4 by taking sts 1 and 2 on to double transfer tool, moving sts 3 and 4 on to needles 1 and 2 and placing sts 1 and 2 on to empty needles 3 and 4. K 4 rows. Cross sts 5 and 6 in front of stitches 7 and 8 in the same way as sts 1 and 2 were crossed in front of sts 3 and 4.*

These eight rows from * to * form the pattern. Do not forget to bring the cable needles that are crossed over to E position before knitting the following four rows.

This pattern draws in considerably and you will be able to see the advantage of losing a stitch to both sides of the cables. You might also prefer to work to a slightly looser tension for this type of all over cable pattern. Work a number of test pieces before finally deciding on the tension you are going to use and label each sample.

If you find it a little slow working so many cables, why not try using the pattern in parts of a garment? It's always exciting to work a patchwork sweater, simply by joining together a group of your test pieces, but a similar idea is to mark out patches on a squared sweater diagram and work a variety of these patterns for a sampler sweater. Even easier is to work the samples as a strip for the length of a sweater, sew the strips together, hang the top edge on to needles and complete with some rib for a slash neckline. The squares of cable patterns can also be used attractively with squares of plain stocking stitch placed alternately.

neck edge and work the neck shaping within the cable pattern and the remaining stocking stitch of the shoulder edge. You will need to decrease across the cable stitches before shaping the shoulder to prevent a fluted edge.

Shaping like this can also be done on a plain "V" neck cardigan by working the cable next to the front edge on the straight and leaving the pattern as it is during the shaping, working the decreases on the inner edge of the cable pattern where it will not show.

ADDING MORE CABLES

By now you will no doubt have mastered the method of crossing the sets of stitches and may feel like adding more cables to a garment. The next type of cable pattern is probably most often seen on classic cricket sweaters and if you have sportsmen in your family they will be delighted to receive garments with cables in their club colours.

THE METHOD

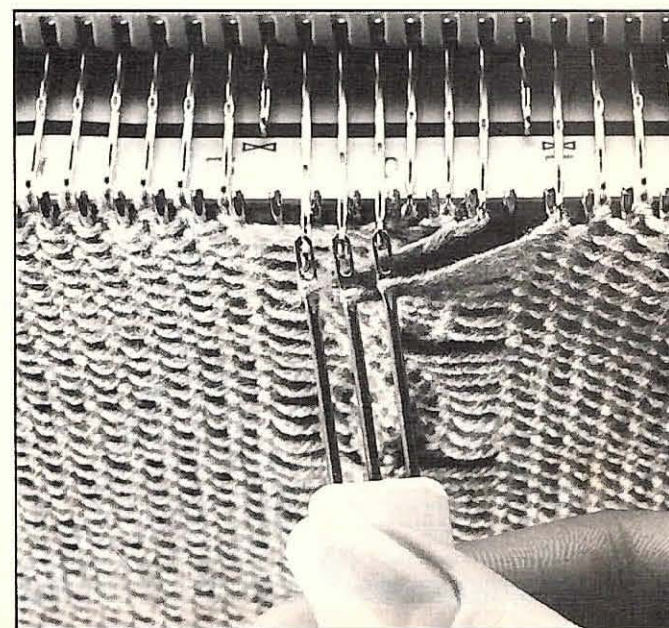
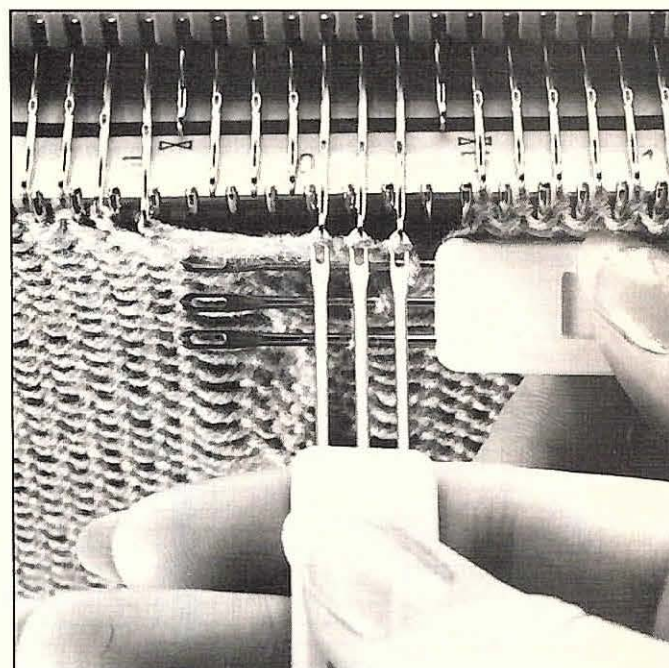
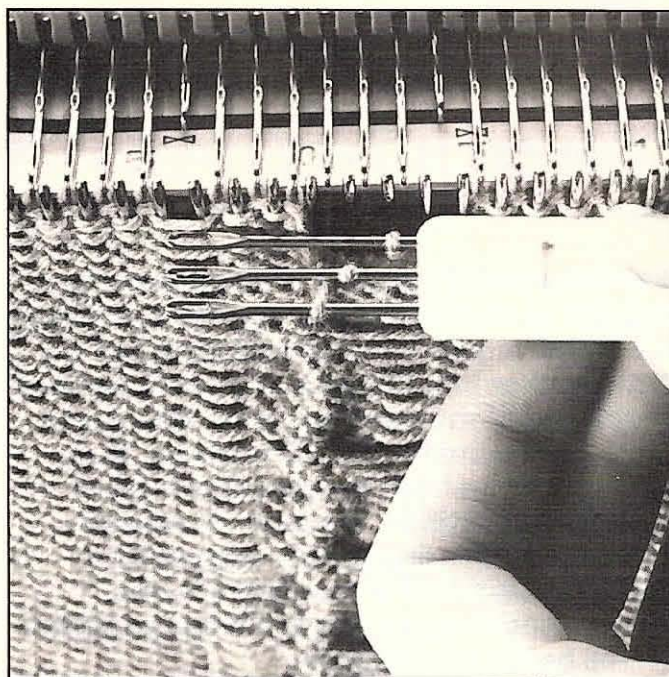
Cast on for a test piece and knit a few rows ending with the carriage at the right.

Transfer the 4th and every following 7th st on to adjacent needle at left and right of centre 0. Notice that this will leave six needles in WP at centre. Push empty needles to NWP. K 6 rows.

* Cross sts 1, 2 and 3 in front of sts 4, 5 and 6 by taking sts 1, 2 and 3 on to triple transfer tool, moving sts 4, 5 and 6 on to needles 1, 2 and 3 with second transfer tool, then placing sts 1, 2 and 3 on to empty needles 4, 5 and 6. K 10 rows. Bring six cable needles to E position.

Repeat the ten rows from * to * for the pattern. This is the standard number of rows found between the cables, but while you are working a test piece you might like to experiment with dimensions to see if a different number of rows between cables might suit your work better.

You will find that you have cables between six plain stocking stitch strips. Notice that the cables, although also six stitches wide are narrower than the six plain stitches and that the laddered stitch on each side of the cable, while making the cable easier to knit, disappears not only from view but from the width. Casting on stitches for the ease in working cables must be allowed



If you find it confusing to work cables from a written description, try following our step-by-step photographs above.

C CREATIVE INTARSIA

For this month's design, I have taken the subject of Mediterranean ceramics, touched on in last month's article and explored it a little further into the area of tiles. Countless examples of the most beautiful tiles come from all around the Mediterranean. Their designs range from the most intricate of geometric patterns, through wonderful pictorial motifs (a possible subject for a future issue?) to the simplest of basic shapes and colours. It is the latter on which I have based this intarsia.

Terry Armitstead

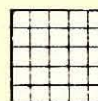
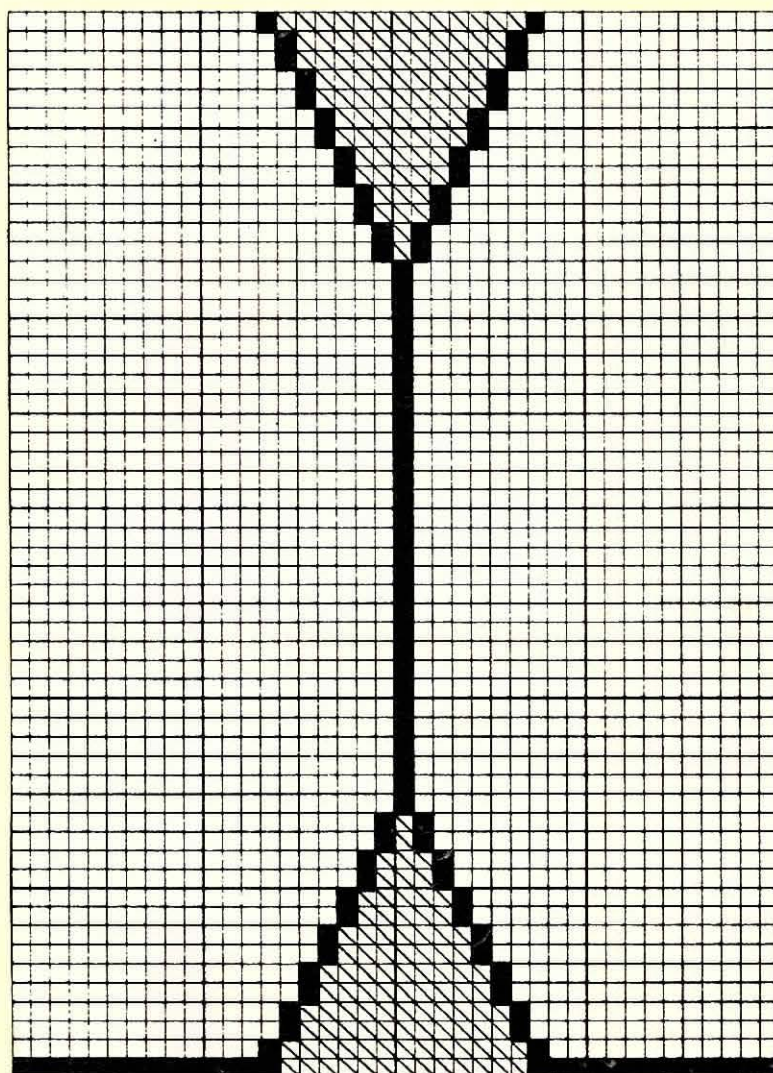
As with last month's design, I have given you the basic "building block" and suggestions, in the illustrations, on how it can be used. When planning how to use the motif on your garment, you centralise the repeat down the centre-line of each garment piece, either with the row of diamonds or, as in the T-shirt version, down the centre of the large tile. Only use the latter method if the number of stitches in the repeat divides exactly into the number of stitches across the body (plus one stitch each side for the seam allowance). If in doubt, use the "central row of diamonds" version, so that there are only horizontal lines at the side seams to be matched when sewing-up. In the illustration, the pullover is shown with the motif in all-over

repeat, using the central row of diamonds version. The T-shirt and three-button T-shirt show it as a border design using the central tile version. The design can also be used as a single motif, as shown in the V-neck.

Intarsia is normally thought of only in terms of four-ply jumpers but it is also effective using finer yarns such as would be used for the vest top or T-shirts. The yarn that best imitates the shine on ceramic tiles would be mercerised cotton or, for a really special garment, pure silk!

This type of tile pattern is usually white with each smaller diamond in the same bright primary colour. This you could also use in your garment, white background, black outlining and your favourite "bright" for the diamonds. Equally you could follow the idea of the sample and knit each diamond in a different colour – a good way of using up those oddments! Another colour idea is to knit the large tile in one pastel colour, the diamonds in another and use white for the outlines. For a final suggestion, how about white tiles, black diamonds and gold lurex outlines!

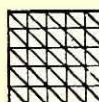
Repeat to here



= MAIN TILE COLOUR

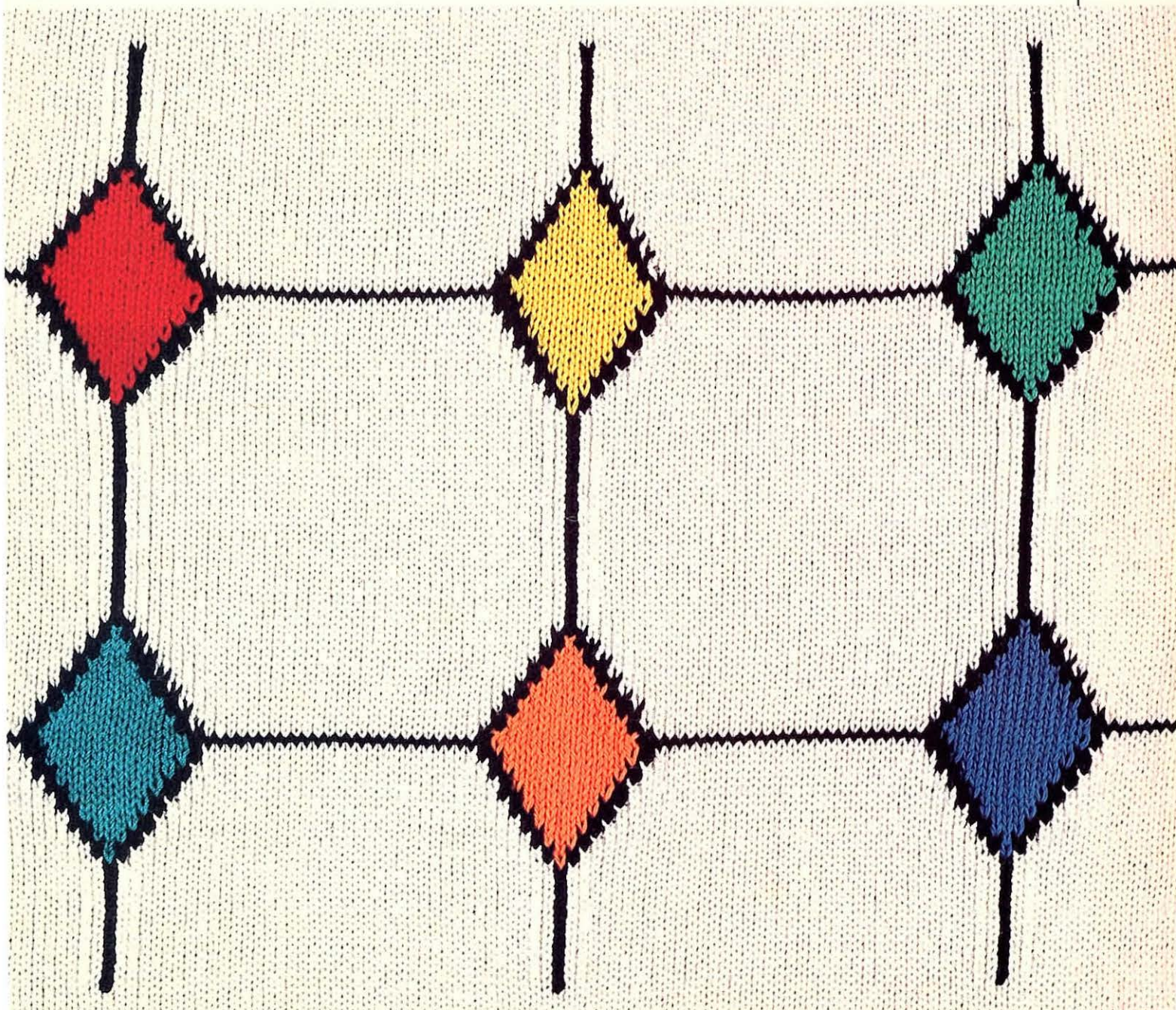
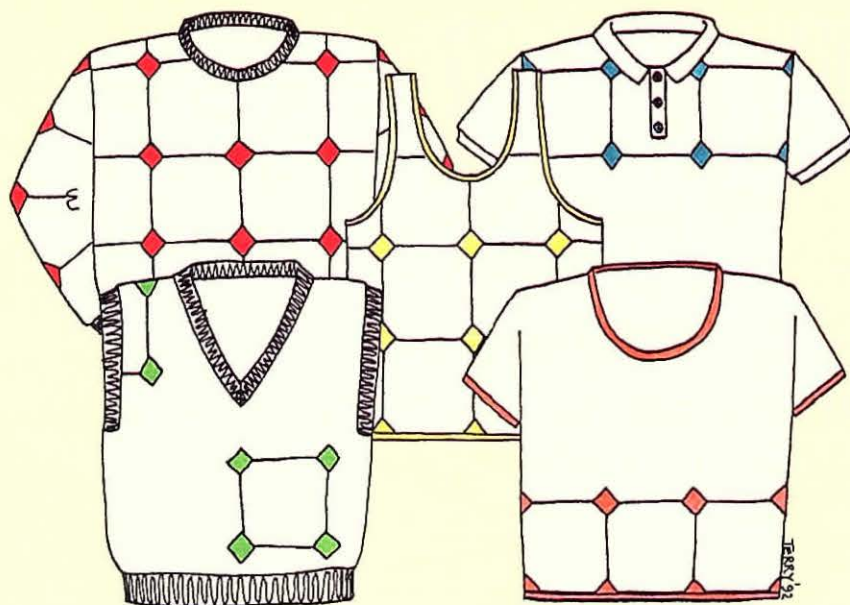


= OUTLINE COLOUR



= DIAMOND TILE COLOUR

◀ Repeat to here



SIMPLY SILVER

This month I'm writing about another of the smaller accessories for your knitting machine, the rib transfer carriage (RT1).

Liz Norton

The Silver transfer carriage is unique in its method of transfer.

It is a small carriage, similar in size to the automatic linker I wrote about last month. Like the linker, it sits on the main bed and has a cog wheel and spring at the rear to lock it on to the needlebed. It has a handle on top to wind it along the needlebed from right to left. As you wind it along the needlebed, it transfers stitches from the ribber to the main bed.

The last row before transferring can be knitted in either direction. The main and ribber carriages are then placed at the end of the needlebed.

The rib transfer carriage is lowered on to the needlebed to the right of the knitting. It doesn't have to be slid on at the end of the needlebed. The transfer always takes place from right to left.

There are three points to watch as you use the rib transfer carriage. One, if the stitches are very small, or the yarn not elastic, knit the last row before transfer at

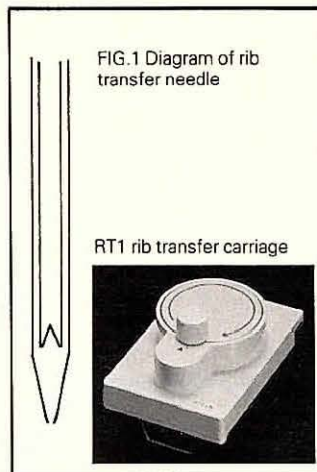
a tension one or two whole numbers higher than the rib tension. I generally only knit the ribber at a looser tension and leave the main bed at its usual ribbed tension.

Two, the ribber must be on full pitch (pitch lever on P), even if the rib was knitted on half pitch. Three, the ribber needles must be moved to the upper working position using the P carriage before transferring the stitches. (The P carriage is the small plastic carriage supplied with the ribber. It was designed to be used when knitting pile and drive lace – though I suspect from the almost total lack of drive lace and pile garments that I've seen, or rather not seen, that if used at all it's mainly with the rib transfer carriage! You place the P carriage on the ribber bed to the left of the knitting and pass it across to the right. Don't pass it back again to the left – if you do you'll strip off the ribber stitches.)

As you wind the carriage along

the needlebed, the transfer needle on the rib transfer carriage (it's a different design to the knitting needles), moves vertically downwards and pushes the ribber needle back to working position. As the ribber needle moves back, the stitch on it comes over the latch of the ribber needle and is picked up by the transfer needle. The transfer needle moves back up, while the needle on the main bed moves forward and takes the stitch from the transfer needle. By the way, you don't have to move the needles that were in non-working position on the main bed to working position before transferring – the rib transfer carriage does it for you.

The rib transfer needle can be damaged and, even though it can be easily replaced, it is less of a nuisance if you can avoid damaging it. Having looked at its function, let's look at its structure.



At the front (the part nearest you as you work), is a flat hook. Behind that is a straight metal piece (let's call that the needle) which has a metal strip running down either side, sitting snugly against the needle. Below the needle, the strips bend towards each other and meet. (In Fig.1 I've drawn a diagram version of the needle and strips.) The damage that I once managed to inflict was to bend one of the metal strips away from the needle. Once bent away, it couldn't be bent back and the rib transfer carriage wouldn't transfer. So the needle had to be replaced. I'm not sure how I bent the metal strip, but one possibility comes to mind.

When the stitch is transferred to the main bed needle, the main bed needle comes forward to slide into the gap below the transfer needle and between the metal strips. If the needle was bent, it could push one of the metal strips to the side. So, once again, the moral is "check your needles".

I had always thought that maybe I had damaged the transfer needle by trying to use it with the ribber bed on half pitch. I thought that maybe, with the ribber on half pitch, the transfer needle had hit a ribber sinker post. However, I've just spent an interesting few minutes with my nose in line with the needles, gingerly winding the transfer carriage along with the ribber on half pitch – all in the interests of this article you understand, while hoping I wouldn't damage the transfer needle! I discovered that, if the ribber is on half pitch, the transfer needle doesn't move down at all. At the front of the rib transfer carriage there are some metal prongs. If the ribber is on full pitch these prongs move in slightly between the ribber sinker posts as you wind the handle. If you are on half pitch, the prongs come up against the ribber sinker posts, so can't move in so far. I guess this locks the transfer needle, stopping it moving down and damaging itself.

I've had my rib transfer carriage about nine years and I've only just discovered that! I must say I'm most impressed with the thought that has gone into the design. "They" really do try to stop us damaging our equipment, don't they? It also shows that if you really look, it is possible to understand what your equipment is doing. I firmly believe that if you understand what is happening, you're more likely to enjoy using your equipment and more likely to use it successfully.

In the same way as the automatic linker speeds up your knitting and saves neck and shoulder ache, so does the rib transfer carriage. However, I would suggest that the new owner of a ribber does without a rib transfer carriage for a while (unless arthritis is a problem) as



Shadow lace knitted using rib transfer carriage

it's good to practice transferring stitches using the rib transfer tool. Even when you have a rib transfer carriage, you will still need to transfer a stitch by hand sometimes; this is much easier if you've done it so often that it's automatic. Once you've developed your dexterity in this field, then you can treat yourself to a rib transfer carriage, or add it to your birthday or Christmas list.

Finally, the rib transfer carriage can be used for pattern knitting, for knitting what is known as shadow lace. Shadow lace is formed by knitting every needle on bed 1, and knitting only certain needles on bed 2 and transferring all or some of the stitches from bed 2 to bed 1 every so often as required by the design.

The conventional method of knitting is to knit every needle on the ribber and the pattern stitches (selected by punchcard, with the main carriage set to slip) on the main bed and transfer from main bed to ribber using the shadow lace transfer tool.

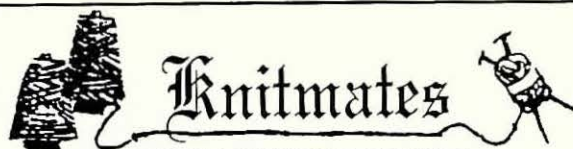
Instead you can knit every needle on the main bed, hand select pattern needles on the ribber and transfer from ribber to main bed using the rib transfer carriage. You can't knit such complex patterns this way, but you're not limited to 24 stitches.

The swatch shows an example. After knitting the welt, transfer all

the stitches to the main bed. Put the ribber to half pitch. Then bring up every 20th needle on the ribber to working position. Knit two rows. Then move one needle each side of the needles in working position (on the ribber) to working position. Knit two rows. Bring up two more needles, one each side of each group in working position, knit two rows and so on. When there is only one non-working needle left between each group of working needles, transfer all the stitches to the main bed.

Start again, but this time, for the first needle brought to working position on the ribber, select the one that remained out-of-work at the end of the first pattern repeat.

The ribber must be on half pitch during knitting, but on full pitch while the stitches are transferred. Choice of yarn and tension is important with this stitch. There are areas of the knitting where only the main bed is knitting, so the yarn and tension need to be such that the fabric has sufficient body. Where all the needles are working, you are knitting full needle rib and the yarn needs to be fine enough and the tension right, to allow the machine to knit I used Bramwell's 3-ply duo for this at tension four on both carriages.



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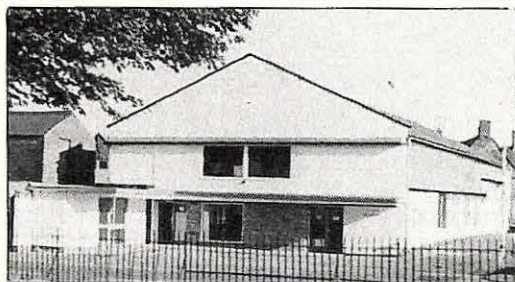


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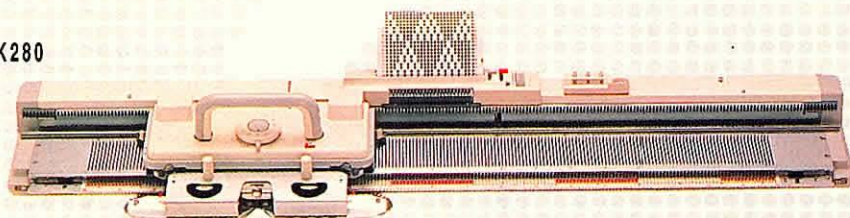
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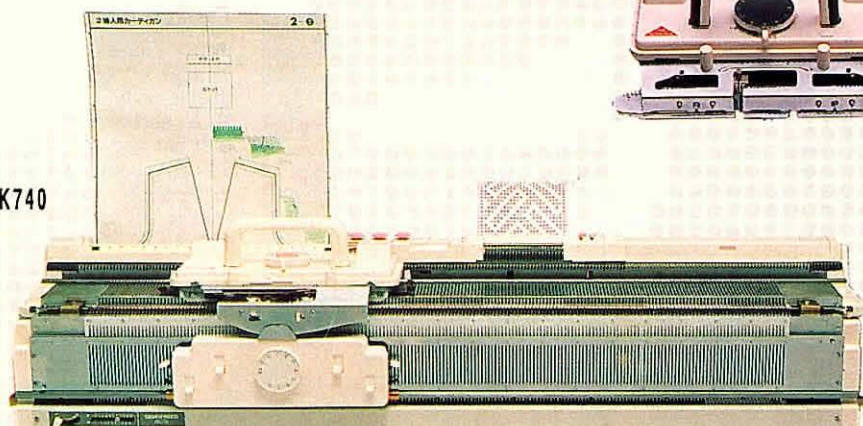
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PATTERN RATING

** Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Brockwell's Mercerised Cotton.

1 [1, 1] x 500g cone in Blue (MY).

3 buttons.

GARMENT WEIGHT

Finished garment in first size weighs 385g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to S. & J. Andrews (WY) Ltd., Stansfield Mill, Triangle, Sowerby Bridge, West Yorkshire HX6 3LZ.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82-87 [92-97, 102-107] cm, 32-34 [36-38, 40-42] in.

Actual size 102 [112, 122] cm, 40½ [44, 48] in.

Length to shoulder 62 cm, 24½ in.

Sleeve seam 18 cm, 7 in.

Instructions are written for the first size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

BACK

With ribber in position and carriage at right, set machine for 1x1 rib. Push 78 [86, 93] Ns at left and right of centre 0 to WP. 156 [172, 186] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 rows. Transfer sts for st st. Set RC at 000. Using MT, K 132 rows. Work measures 38 cm, 15 in *. K 96 rows. RC shows 228 and work measures 62 cm, 24½ in.

SHAPE NECK AND SHOULDERS

Using a length of MY, cast off centre 60 sts. Push 48 [56, 63] Ns at left to HP and cont on rem sts for first side. ** Cast off 9 [11, 12] sts at beg of next row and dec 1 st at beg of next row. Rep from ** twice more. Cast off 9 [11, 12] sts at beg of next row, K 1 row. Cast off rem 9 [9, 12] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

FRONT

Work as for back to *. K 64 rows.

SHAPE NECK

Using a length of MY, cast off centre 24 sts. Push 66 [74, 81] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll alt row, K 1 row. Cast off 2 sts at beg of next and foll alt row, K 1 row. Dec 1 st at beg of next and every foll alt row until 45 [53, 60] sts rem. K 10 rows.

SHAPE SHOULDER

Cast off 9 [11, 12] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 9 [9, 12] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 96 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 24 rows.

Transfer sts for st st. Set RC at 000. Using MT, K 1 row. Shape sides by inc 1 st at each end of next and every foll 3rd row until there are 120 sts, then on every foll alt row until there are 144 sts. K 1 row. RC shows 60 and work measures 18 cm, 7 in. Cast off.

NECKBAND

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 170 sts in 1x1 rib. K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 14 rows. Transfer sts for st st. Using MT, K 1 row. Using WY, K a few rows and release from machine.

EPAULETTES (KNIT 2)

With ribber in position and carriage at right, set machine for double rib/full needle rib. Push 14 Ns on each bed to WP. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set carriage for double rib/full needle rib knitting *. Set RC at 000. Using MT-4/MT-4, K 54 [66, 78] rows. Dec 1 st on each bed at each end of next and every foll alt row until 2 sts rem on each bed. K 1 row. Cast off.

MOCK POCKET TOP

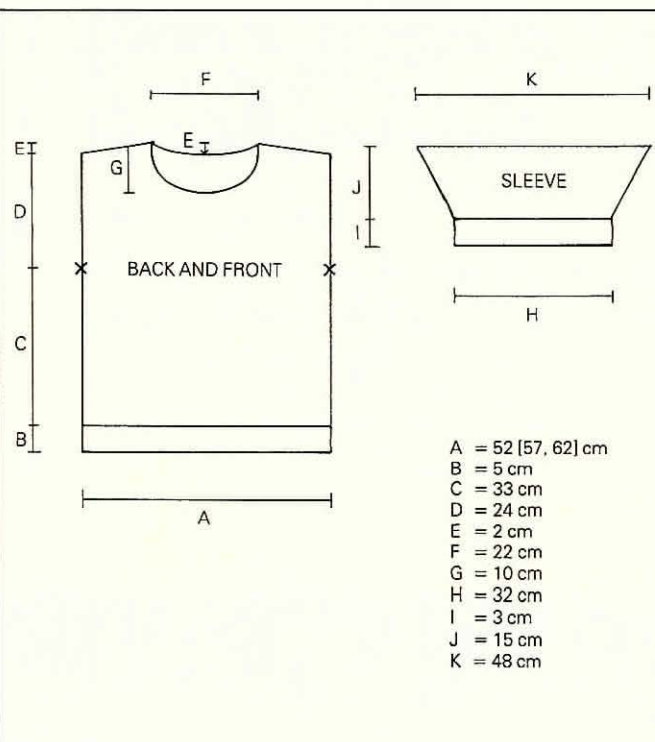
Work as for epaulettes to *. Set RC at 000. Using MT-4/MT-4, K 46 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Sew epaulettes and mock pocket top into position. Sew on buttons.





SILVER SCENE

Last month I wrote about the use of the N1 cam and how it determines the position of the pattern. I said I always imagined the pattern starting at the N1 cam and spreading out to the point cams.

Liz Norton

While this is a useful image, it isn't of course how the machine knits. It starts pattern knitting at the first point cam. This means that the machine must know which stitch of the pattern to start knitting at, in order for stitch one of the pattern to fall at the N1 cam (stitch one being the stitch at the left of the pattern on the mylar sheet).

To help myself understand this, I've developed another image. Every time the carriage passes across the needlebed, it reads the position of the N1 cam and the point cams. It then uses this information, plus the information fed in by the stitch width indicator (or the Design Controller), telling it how many stitches wide the pattern is, to calculate at what stitch to start the pattern knitting.

For example, suppose the pattern is 28 stitches wide and the N1 cam is positioned between needles 14 and 15 to the left of centre. The knitting is 120 stitches wide, so the edge needles are at 60 on each side, with the point cams lined up with the edge needles (Fig. 1). If the number 1 lefthand light is on for the 580 and the modular electronics and the number 1 righthand light on for earlier machines, then as we saw last month the first stitch of the pattern will fall to the right of the N1 cam, that is on needle number 14 to the left of centre. When the carriage is at the right, the number of needles between (and including) number 14 on the left and needle number 60 on the right is 74. The pattern is 28

stitches wide, so that is two complete repeats with 18 stitches over. So the pattern will start at the right point cam with stitch number 18 of the pattern.

It's important to realise that the carriage begins to pattern knit at the first point cam, not at the edge of the knitting. (Once you get beyond knitting all-over Fair Isle, this isn't difficult to understand, because for some stitches – tuck and lace for example – the point cams are positioned two stitches in from the edge of the knitting, in order to stop pattern knitting short of the edges. This produces a neat edge to the knitting. Motif knitting underlines this point as well.)

So if the carriage starts pattern knitting at the point cam and after knitting the last row, calculates which stitch of the pattern to start the knitting on, if you then move the point cam nearest the carriage between knitting one row and starting the next, you will find your pattern has moved sideways. The carriage has no means, at that point, of knowing that you've moved the point cam.

Once you've knitted one row, the carriage has read the positions of the point cams once again, so the pattern will be correct on subsequent rows. If you don't realise what you've done as you knit you may notice at a later date just one wrong row somewhere in your knitting! At this stage knitters often blame the machine, thinking that it is knitting erratically and incorrectly, when in fact it's their fault.

If you do notice that the last row was incorrect due to you moving the point cam incorrectly, by the time you've unravelled the row and passed the carriage back, the point cams have of course been read in their current position, so there is no further action to take. But do make sure you've returned your Design Controller or

mylar sheet to the correct row and, in the case of the mylar sheet, have scanned the correct row using the inspection light. (The inspection light must be turned on first and then off, to make the card reader scan.)

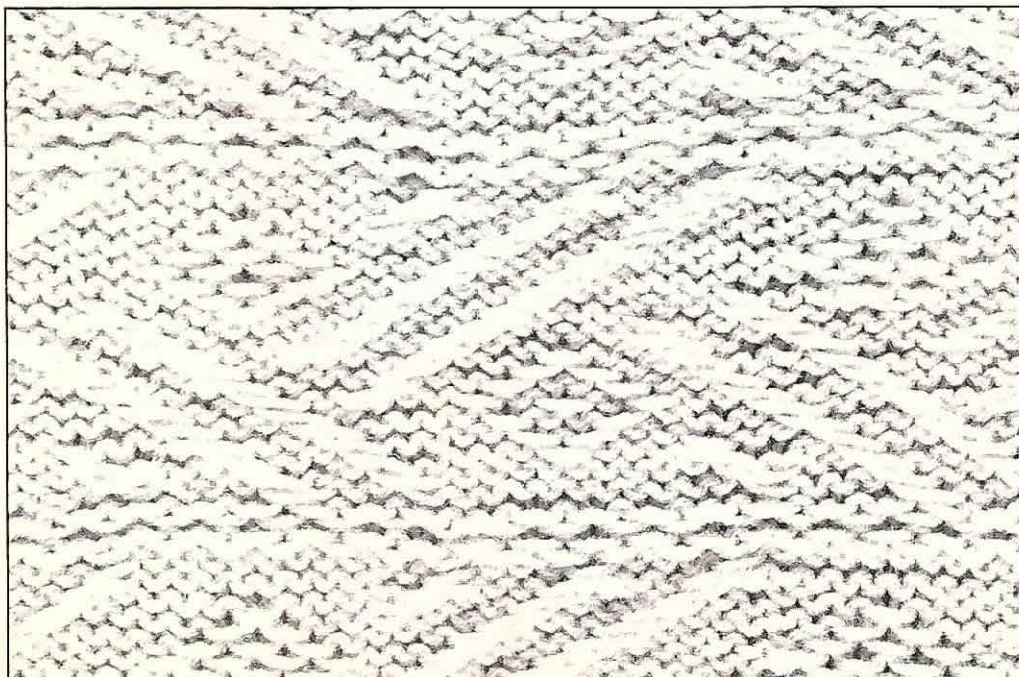
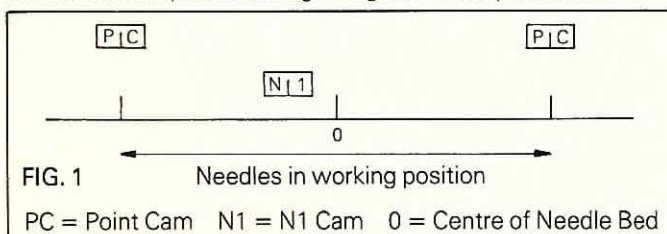
You can of course move the point cam furthest away from the carriage, because the carriage just keeps pattern knitting until it reaches it. It doesn't need to calculate which stitch of the pattern to stop at.

You do need to move the point cams during increasing or decreasing so the basic rule is "never move the point cam nearest the carriage". As we've seen, it's usually fairly easy to correct if you do find you've inadvertently moved the incorrect point cam.

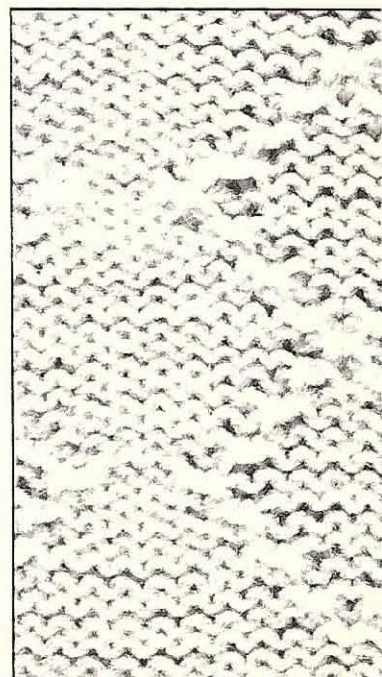
However, it can get more complicated when you're shaping a neck. I've written about this before and I expect I'll write about it again, because I get more frustrated knitters questioning me about this than almost anything else.

The problem can arise if you are knitting with the N1 cam outside the point cams.

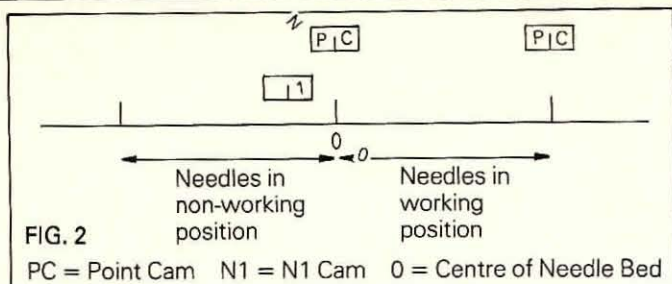
Let's suppose I'm about to shape a V-neck. The N1 cam is between needles 14 and 15 on the left as before. The point cams are at needles 60 on the left and right. I'm going to shape the right side of the neck first, so I'll be knitting over needles 0 to 60 on the right of the machine. I don't want to go all the way to the left of the knitting to pass the point cam at 60 on the left. So I move the left point cam to the right. But how far to the right? If I'm knitting Fair Isle, I line it up with the N1 cam because I also have to pass that. However, as I said before, for tuck and slip one positions the point cams two stitches in from the edge of the knitting to give a neat edge. So for tuck, slip and



Slip stitch knitted on a Silver Reed 890 chunky electronic machine.



Tuck stitch knitted on a Silver Reed



lace I'd need to move the left point cam, to start with, to between needles 2 and 3 on the right (and go on moving it following the decreases). The N1 cam is no longer between the point cams (Fig. 2).

This will be fine so long as I obey the "point cam moving rule" while doing this and for every move thereafter. If I break the rule, correcting the pattern is more complicated. Unpicking a row and reading the cams in their new positions isn't sufficient. The machine CAN'T re-programme itself correctly from this position. Even if you turn the machine off and then on again and read the cams, the pattern will still be in the wrong position.

To re-programme the position correctly, the left point cam (in the above example) must be moved to the left of the N1 cam. The exact position doesn't matter as long as the N1 cam lies between the point cams. Do two passes of the carriage to read the cams and then, when the carriage is at the opposite side to the point cam (in this case on the right), move the left point cam back to its position on the right of the N1 cam.

I said I get a lot of enquiries from frustrated knitters on this point and I can well understand their frustration. The first time I came across the problem I was knitting a tuck stitch sweater. On this occasion the N1 cam was to the right of centre and I'd knitted the right side of the neck correctly, with no problems. Then

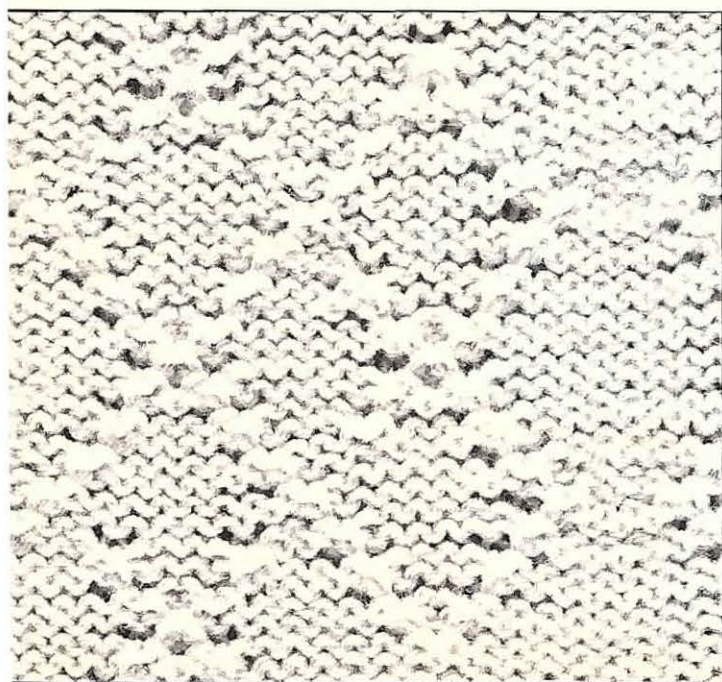
I moved BOTH point cams into position for the left side. The N1 cam was then outside the point cams. I read their new position with the carriage and started knitting.

Of course, I'd broken the rule by moving both point cams, so no amount of re-reading them would position the pattern correctly. In the end, my knitting was getting so chewed with all the knitting and unravelling that I took it off on waste yarn. I then spent hours trying to work out what was happening. Frustration was hardly the word for it!

Of course, if I had obeyed the rule strictly, I wouldn't have had any problems, but because I didn't want to knit the next row I thought I could move both cams. If the N1 cam had been between the point cams throughout I could have done, but NOT when the N1 cam is left outside them.

So the rules for moving the point cams are, firstly, only move the point cam when the carriage is on the opposite side and secondly, if you break rule one while the N1 cam is outside the point cams, move one of the point cams so that the N1 cam lies between the point cams and then read the cam positions. After that, move the point cam to its correct position when the carriage is at the opposite side to the cam being moved.

Ann Kite covers this aspect of the N1 and point cams on her Open Learning Video Course No.5.



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MASTERCLASS

ESPECIALLY FOR AUGUST

Why not, in the dog days of summer, use your time to prepare those gorgeous punchcard and mylar sheet designs which you never find time to do when the knitting season is in full swing later on. I've heard so many of you say "Oh yes, I'd like to knit that but I haven't time to punch the card or mark the mylar sheet". Now you can do them.

Mary Dowse

There are so many beautiful designs available and wouldn't it be lovely to have a really good stock to draw on in September? Also, you can chat or listen to the radio while you're doing them. Look through the books and patterns you have, see what's available at your local knitting centre, perhaps send for that book you never bought earlier and have a really fun time with the wealth of designs from Iris Bishop or Wendy Phillips or whoever you like best.

You might even try your hand at designing your own. Arm yourself with cards, mylar sheets, pens and pencils and really enjoy doing it. I would simply love to try some of the splendid designs available and often feel very thwarted as a designer as I always feel that I must use my own designs – so make the most of not being me as it's such fun to use someone else's designs!

If you are going to do many punchcards invest in a continuous roll for a treat. It's much more economical than separate cards and with a good sharp punch it's not much effort to punch the extra rows at each end! To make it easy I like the Jones + Brother punch, as unless it is positioned correctly it won't work, so you avoid punching a hole accidentally in the wrong place. Marking mylar sheets is a little more effort, but this is cancelled out by the fact that you usually need to mark much less. If you own a ribber and colour changer make some double jacquard cards too. If you're using a machine which converts from Fair Isle to double jacquard at the flick of a switch, you don't even need to work them out. Don't be frightened of cards and mylar sheets. It really is easier than you think. You can listen to the radio while you're working or even take them on holiday, though DON'T try to punch cards in a coach, train or plane. It sounds like a machine

gun in an enclosed space. Save it for the garden or the great outdoors. Marking a mylar sheet is mercifully silent and you can do this almost anywhere you can find a working surface.

If you are one of the faithful few who keep your machine set up and working during the summer you can have a wonderful time trying out patterns and colour schemes in between knitting those delightful little summer tops. Don't forget here the virtues of a simple "Batwing" in fine yarns. It's a very versatile shape for everyone from the slender to the grandest size. I love it knitted

in three or four strands of fine polyester thread in a mixture of colours for a really light and summery confection, or make it very plain and simple to wear with my latest love, a pleated double jacquard skirt in light summery yarns (or make it in two-ply wool for warmer wear). It's a magic technique and one which I first tried years ago but never knitted as a pattern as not many people then had the facilities to make use of it. Now so many knitters can use it this seems the perfect time to elaborate upon it. If you can knit double jacquard on your machine, this makes a gorgeous garment and is particularly useful for larger sizes as it is just that little bit firmer but can still be very light and floating. Basically you can set up your machine for making pleats and then knit in double jacquard. When using very light yarns and particularly if working

on a Passap/Pfaff, it is a good idea to knit eight or ten centimetres of waste yarn first, as this gives a little extra stability to the beginning of your skirt. After your waste yarn, knit two rows in simple full needle rib, transfer your stitches for the pleats and knit your length in double jacquard, finishing by transferring all the ribber stitches to the knit or back bed (Japanese machines) or all your back bed stitches to the front bed (Passap/Pfaff). Then knit about ten rows to form a tiny yoke to avoid waistline bulk before knitting a "channel" for the waist elastic. Three panels right across the machine make a slender skirt, four a medium one and five or six for the really big lady. If you sew the pleats together really carefully you can have a completely reversible skirt with a pattern on one side and tiny stripes on the other. No pressing is necessary, just dip in water and hang up to drip dry. This makes a beautiful patterned skirt which can be bold and flamboyant or gently patterned according to the design you use, but it must be in fine yarn or it will be heavy and concrete-like. 2/30s acrylic, Bramwell's Silky, Bonnie's French Crêpe or Forsell's 2-ply Wool all make lovely fabrics. Use one of your beautiful new designs for this. The result will be tremendous for travelling, it comes up smiling after washing and is extremely elegant for any occasion. I am glad that so many more knitters are using double jacquard as it does make a super skirt.

I like to use a strand of fine polyester thread with my light yarns and have been very pleased to find a new supplier of lots and lots of colours and yes, they will send small quantities by mail order. Do try Empress Mills, Empress Street, Colne, Lancashire. They are most helpful and their prices are most reasonable. If you live within reach of Colne you can visit them in person.

The skirt pattern I've designed for you is for Japanese machines, but I've also made one for Passap/Pfaff. Whatever your machine, do try one if you can. They are splendid to wear.



Long or short-
skirt in pleated
double jacquard.
Simple "Batwing"
Sweater or
circular jacket.



For knitters who can knit double jacquard, a patterned pleated skirt in a very simple "Tulip" design.

Make it slender, flowing or very full. This pattern is for Japanese machines with ribber and colour changer, but I have also designed one for Passap/Pfaff knitters which you can send for if you find it difficult to adapt. (Editor's Note: *Mary knitted her skirt on a Knitmaster 326 and has written the instructions accordingly.* Owners of other machines should refer to their manuals for specific instructions for knitting double jacquard).

Sizes. Any, according to how many panels. 3 for slender, 4 for average medium, 5 or 6 for very grand ladies.

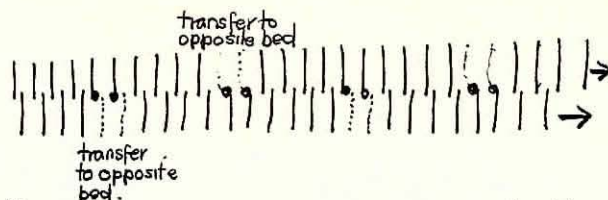
Length. Pattern is given for a long 34"-36" (85-90 cm), but you can easily alter this from your tension sample.

Yarns. Original used one strand Bramwell's Silky with one strand fine 120s polyester thread together in each feeder. Original was black and white, but any colour or suitable yarn can be used.

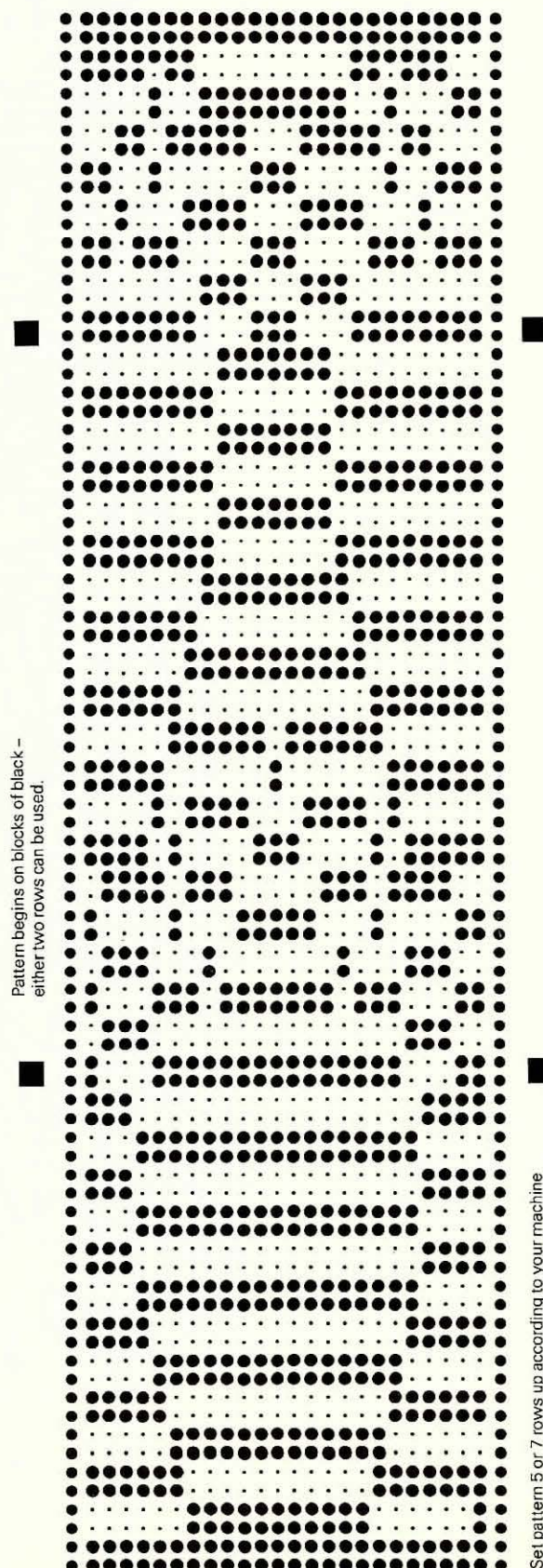
Quantities. 1 cone Silky in each of two colours 1 x 7500m cone polyester in each of two colours for slender size but you will need two of each yarn for really large sizes.

Tension. Approx 57 rows to 10 cm (4"). Your skirt will stretch after drip-drying approx 5 cm (2") for every 200 rows. Stretched out flat, sts approx 60 (30, 30) to 10 cm (4") but pleated will be one third of this. 30 cm (12") when pleated will be 10 cm (4") only. Approx: T1 or T2.

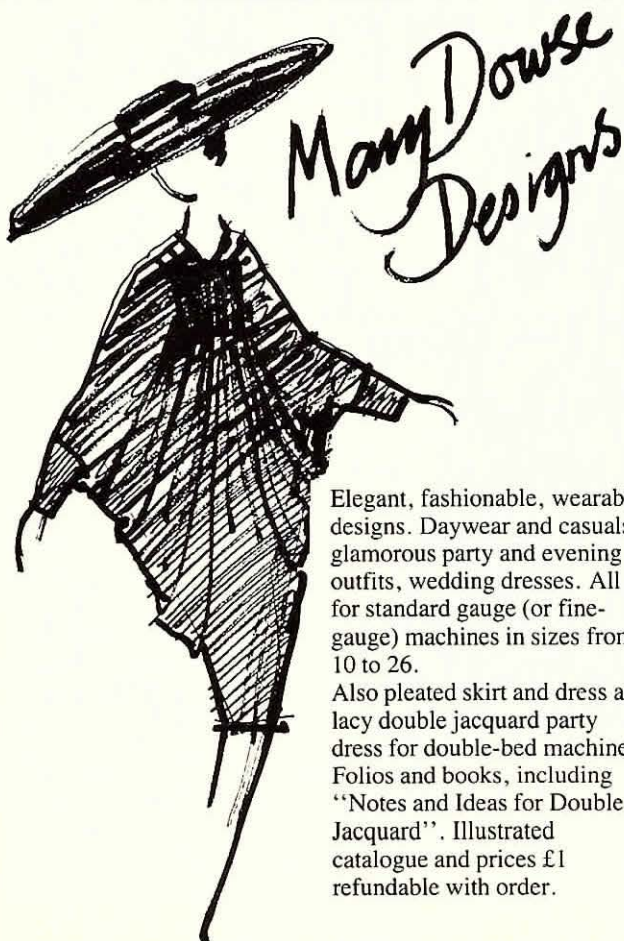
To knit. (For machines with 24 st repeat.) Cast on 192 sts in waste yarn (96-0-96) on both beds. Knit approx 8-10 cm (3"-4") in full needle rib. Change to main yarns. Knit 2 rows. (Left to right, right to left.) Set machine for double jacquard. Transfer stitches as in diagram to make pleats. Knit 500 rows in double jacquard (or according to your length). Knit 1 row full needle rib. In same colour knit yoke by transferring stitches from all needles on ribber to knit on back bed. Knit 12 rows, knit 1 row loose, knit 12 rows. Pick up loose row to make "channel". Knit 12 rows. Pick up first row next to pleating. Cast off LOOSELY. Make three, four or more pieces according to size. Sew together carefully, using fine loose oversewing, picking up one thread only each side. Seams should be reversible and practically invisible. Put in waist elastic and neaten. Immerse whole skirt in water. Hang evenly and carefully and drip-dry to "set" the pleats (or you could use your steaming kit). Store hanging and drip dry when washing.



Transfer needles as shown across all 192 stitches
DIAGRAM FOR PLEATS (24st pattern)



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OVERTO YOU

SUCCESS STORY

A prophetic poem?

Roz Kellest

A young lady worked at Southern T.V.,
A News Presenter she thought she would be.
She knew her words, she had the looks,
Her boss said "Roz, keep doing the books".

Statistics came to her with ease,
She just was very hard to please.
On the set, she heard the clamour,
But all she wanted was lots more glamour.

Over the years, 'twas not meant to be,
This girl's dream to be on T.V.
The years have passed, our young friend sighed,
To reach the top - she no more tried.

She left the job to start afresh -
T.V., alas, no more impressed.
Her dreams long gone, much older now,
A success she would be, never mind how.

On some weird machine she started to knit,
Jumpers and frocks which were quite a good fit.
Her piles of patterns just grew and grew,
I'll sell these, she thought, but really to who?

One day, a book she chanced to buy,
When - in a shop - it caught her eye.
She looked at the knitwear with some pity,
Her jumpers and frocks were much more pretty.

She wrote to the author without delay,
"My knits are nicer in every way.
Jumpers and frocks which are quite a good fit,
I could tell all your readers how to knit."

Some knitting patterns were printed, at last,
Our lady friend forgot her past.
Her fame began to grow and spread,
But she never let fame go to her head.

Her patterns she now produces with ease,
But she never was easy to please.
Her dreams have returned, but different now,
A success she will be - she'll tell you how.

A book of her own - that's the plan,
Knitting patterns - she knows she can.
Her dresses and jumpers have found some fame,
All those years wasted - such a shame.

To be a success, it's never too late,
But sometimes you need direction from FATE.
The patterns are mine - this little verse too,
A lot have been published, this one by you?

The book I have started, as that's my plan,
To be SUCCESSFUL - I know that I can.
A little more work, DAY by DAY,
To be a SUCCESS, I know that's THE WAY.

Footnote: Roz has now nearly completed her promised book. She sent us a draft copy and she deserves success for all the hard work she has put into researching the variations in tension which occur from one make of machine to another.

We'll tell you all about it shortly when Roz has the book ready for publication, as it could save you hours spent trying to match the tension of patterns which have originally been knitted on different makes of machine to your own.

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N/S

5 GUERNSEY SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for chunky machines with 103 [109, 113, 119] Ns or more. We used a Singer Big Nine.

MATERIALS

Twilley Pegasus Cotton.
9 [9, 10, 11] × 100g balls in White (MY).
Pair of 3¾ mm knitting needles.
Set of four double pointed 3¾ mm knitting needles.

GARMENT WEIGHT

Finished garment in first size weighs 790g.

The fibre content of this yarn is 100% Cotton. For further information about this yarn, please write to Twilleys of Stamford Ltd., Roman Mill, Stamford, Lincolnshire PE9 1BG.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 82 [87, 92, 97] cm, 32 [34, 36, 38] in.
Actual size 101 [107, 111, 117] cm, 39¾ [42¼, 43¾, 46] in.
Length to shoulder 63.5 [64.5, 65.5, 66.5] cm, 25 [25½, 25¾, 26¼] in.
Sleeve seam 47 cm, 18½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

20 stitches and 27 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 4 on Singer Big Nine).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

GARTER STITCH

K 2 rows. Drop every st 1 row down and pick up as for ribbing.

BACK

Push 51 [54, 56, 59] Ns at left and 52 [55, 57, 60] Ns at right of centre 0 to WP. 103 [109, 113, 119] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 96 rows. Work measures 35.5 cm 14 in.

YOKE

Cont in garter st, K 6 rows. Place marker at each end. Set RC at 000. Using MT+1, cont in patt from chart *. K 58 [62, 64, 68] rows. Push 32 [34, 35, 37] Ns at each side to HP. Using WY, K a few rows in st st over rem 39 [41, 43, 45] sts and release from machine. Push 32 [34, 35, 37] Ns at right from HP to UWP. Using WY, K a few rows and release from machine. Push 32 [34, 35, 37] Ns at left from HP to UWP. Using WY, K a few rows and release from machine.

FRONT

Work as for back to *. K 30 [34, 36, 40] rows. 28 rows less have been worked to shoulder than on back.

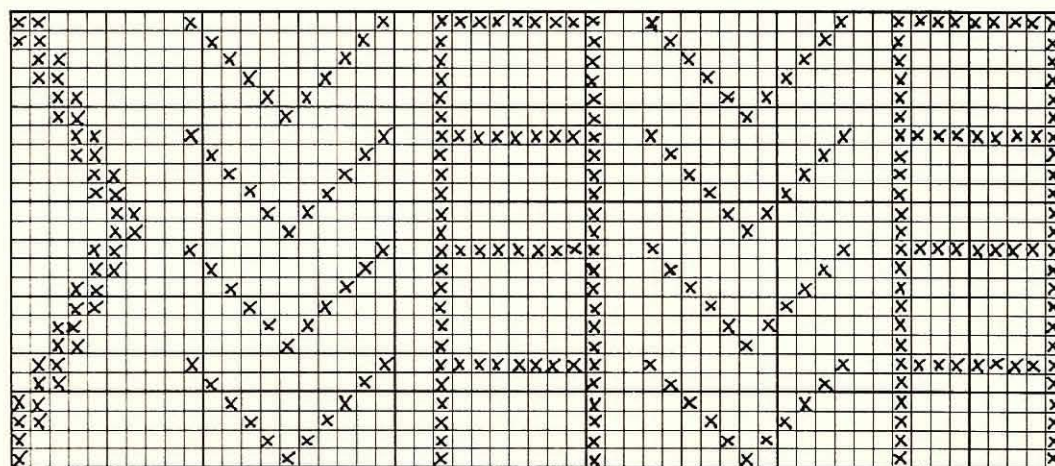
SHAPE NECK

Push 61 [65, 68, 72] Ns at left to HP and cont on rem sts for first side. Dec 1 st at neck edge of every row until 32 [34, 35, 37] sts rem. K 18 rows. Using WY, K a few rows in st st, and release from machine. With carriage at right, push 19 [21, 23, 25] Ns at right from HP to WP. Using WY, K a few rows and release from machine. With carriage at left, push rem Ns from HP to WP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 35 [36, 37, 38] Ns at left and right of centre 0 to WVP. 70 [72, 74, 76] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 4 rows. Shape sides by inc 1 st at each end of next and every foll 4th row until there are 88 [92, 96, 100] sts. K 71 [67, 63, 59] rows. RC shows 108 and work measures 40 cm, 15¾ in. Cont in garter st. K 6 rows. Cont in st st. K 2 rows. Cast off loosely.

CHART



CENTRE STITCH
Chart shows second size (work left half in reverse)



= GARTER STITCHES
Drop st and re-form using a latch tool



4 [7, 9, 12] stitches between ladders at outer ladders only

Please note - it is not absolutely necessary to reform the edge stitch because it will be taken into the seam when the garment is sewn up.



QUESTION TIME

Before we start our session, I must tell you about an excellent course I attended recently.

Pat Coulston

A few weekends ago, about eight enthusiastic machine knitters wended their way towards a little village in the heart of Wiltshire called Urchfont. Situated in the most splendid grounds is an Adult Education Centre called Urchfont Manor College.

We were to spend the weekend there working on "Cut & Sew" under the expert tuition of the well-known exponent of this technique, Pam Turbett.

Before we arrived, we received from her clear instructions how to chose a paper pattern and then to make the required long lengths of knitting, thus making the fabric for the chosen pattern. This knitting was then to be washed and thoroughly steam pressed. Sewing machines were oiled, cottons, notions and so on gathered together and packed to take with us.

During this fabulous weekend, we cut out our material, linings and so on and prepared them for sewing. I can tell you, a few hearts nearly stopped beating just before the scissors cut into the fabric that had taken hours and hours and hours to knit!

We then had tuition in the fitting and the actual sewing and by Sunday afternoon, nearly all the garments were complete and every person who attended was very thrilled with what they had learned and the work produced. Only one disaster occurred and I won't say to whom it happened!! This person had to cut out several pocket linings, because she kept on getting them wrong. Eventually all was well, pockets complete, only for her to find that she had been cutting out these pocket linings in her already prepared garment lining!! No problem, a disaster like this was forecast and she had wisely brought extra supplies!!

The eight fabrics that were chosen for the garments were completely different one from the other. They ranged from tuck stitch and Fair Isle on the single bed through plain stocking stitch, three colours in a row jacquard and Fair Isle using chenille to soft felted wool. The garments ranged from waistcoats to adult and children's jackets. It was quite incredible to see the original fabric

and how it changed completely when washed and steam pressed and how easy it was to use as a lovely flat piece of fabric. Should you ever want to organise a course on "Cut & Sew" I can really recommend you have Pam to come and take it for you. We thoroughly enjoyed our weekend and learned so much. Just to add to the enjoyment, the hospitality at Urchfont is second to none, the food being quite scrumptious!

I heard a lovely tale this week. One of the ladies taking part in the "Patterning Course" was making a Fair Isle garment and knitted the front and back in pattern and then decided she would knit the sleeves in stocking stitch. I asked if she had made a separate tension swatch for the stocking stitch, to which she replied yes and that although she used stitch size 7 for the Fair Isle and 5.2 for the stocking stitch, it had matched exactly(?). I queried this, but was told quite firmly that there was no difference in the measurements of them both. I said nothing, but had reservations! This week she came in with the garment - very nicely knitted but with the sleeves (in the stocking stitch) too short. This time I pressed her - had she really measured the two swatches? "Well, actually, I measured the stitches, but not the rows," she admitted! I prised out of her bag the two swatches and she agreed the measurement of the rows of the two swatches was very different!! We didn't even mention the stitches! Never mind, she said, three quarter length sleeves are much easier to wear when you want to do machine knitting - long sleeves get caught in the machine!

Q I have been having trouble with my Knitmaster Transfer Carriage and I always seem to get dropped stitches; these then run down the knitting and it would be quicker to transfer the stitches by hand rather than use this gadget. Any suggestions as to what I can be doing wrong - if anything?

A Firstly, I am assuming you have not damaged it in any way? If you have treated it roughly

and damaged its needle, it will never work correctly until you have had that needle renewed. Also, the needles on the needlebed (plus their latches) must be in good condition with the sinker posts in an upright position and not bent at a drunken angle!

Assuming this is all correct, let us look at the preparation procedure. Knit the final row of rib at the RT plus one whole number.

If using 1x1 rib, make sure the ribber needles are all in the correct UWP by taking the "P" carriage across to open all the latches of the needles. I just run my finger across the hooks of these needles, to make sure no latch has closed again (to repeat, if you have faulty latches, they won't open properly). Remove the rib weights from the comb. Put the carriage on to the rail, bring it

near to the needles, lock it on to the rail and start to turn. For 2x2 rib you have to follow the same procedure as above, but make sure you turn the HP lever from H to P. This should do the trick. I did find with mine that the secret lay in a final row at the higher tension and that removing the weights was the answer to perfect transferring.

Q I would like to be able to make a neckline that looks neat, so that when I do a neckband and fold it to the inside, the actual neckline looks good.

A This can only happen if you do not cast off any stitches at the centre and sides of the neck. Try this (using stocking stitch). Suppose you have 130 stitches cast on and you have knitted to where you want to start the neckline.

The pattern says cast off the centre 26 stitches. Instead, bring these 26 stitches out as far as they will come (13 both sides of 0 placed into holding position - HP). Also bring up all needles left of these to HP.



Set your carriage to 'hold' (in other words, when you knit across, the needles in HP will not move).

* RC 000. Knit 1 row. The stitches to the right of the neck stitches have knitted and now the yarn is lying across the top of all the needles in HP. Lift up the yarn and lay it under the first needle in HP (right of centre). Knit back.

This is called 'wrapping the yarn'. Bring three needles (the three next to the centre needles) to HP. Knit 1 row, wrap yarn, knit 1 row. (From now on, the 'wrap yarn' instructions will be omitted, but still do it.)

Bring 2 needles to HP. Knit 2 rows.

Bring 2 needles to HP. Knit 2 rows.

Bring 2 needles to HP. Knit 2 rows.

Bring 1 needle to HP. Knit 2 rows.

Repeat these last two rows seven times altogether. The RC now reads 24. Knit 6 rows, but do NOT do any more 'wrapping'. RC 30. Cast off remaining shoulder stitches. Make sure all needles are returned to non working position **. Take carriage to left. Put the 52 needles on the left of the centre position to UWP (upper working position). (If you prefer, you can take all these needles back to working position (B position) with a single transfer tool.) Set RC to 000 and knit 1 row, wrap yarn and knit 1 row.

Now repeat from * to ** so that this side matches the first. You now have 58 needles in HP, plus on both sides a little piece of knitting where you knitted 6 rows. With the transfer tool, 'pick up' the stitches on the edge of these 6 rows. You will get about 5 stitches both ends. (68 stitches.)

Thread up with main colour and set carriage to normal, so that you can now knit one row across all the stitches.

We will assume you have already knitted the back and instead of casting off the back neck stitches (say there were 50 of them) you removed them on WY (waste yarn). With the wrong side of the work facing you, return the back neck 50 stitches to the machine, on either the left or right of the front neck stitches. Remove the WY from the back neck stitches.

Here are some necklines that look good with this type of neckline shaping, all starting from this position, where all the stitches from the front and back are on the needles. In this sample - 118 stitches.

1. Picot edge neckband. MT (main tension). K 1 row. MT-1 (main tension minus 1 whole number). K 9 rows.

Make a picot. (Transfer the second stitch to the first, the fourth to the third, the sixth to the fifth and so on all along.) Return all

empty needles to WP and K 1 row. (Picot complete.)

K 10 rows.

Pick up the first row of the neckband. (Leave all needles in HP to make it easier for the carriage to knit them back.) Using MT, K 1 row.

Cast off loosely.

2. Striped separate band in 3x1 rib.

Insert card 1 (on any row) and lock on any row.

Using MT, K 1 row.

Transfer into a 3x1 rib - that is, transfer the fourth stitch to the third, the seventh stitch to the sixth and so on all along. Make sure the empty needles return to non working position.

MT-1, K 1 programming row.

Insert second colour, set to Fair Isle (do NOT release card) and K 9 rows.

Using MT+1, K 1 row.

Using MT-1, K 11 rows.

Pick up first row of neckband you knitted.

K 1 plain row across all stitches and cast off loosely.

3. Fair Isle neckband.

Find a small 6 row punchcard

pattern. Insert and lock on row 1.

Using MT-1, K 3 rows (Brother - K 2 rows and knit row 3 as the programming row).

Set to Fair Isle, second colour, release card and K 6 rows of Fair Isle.

Remove second colour, lock card, set carriage to normal and K 3 rows.

Using MT+2, K 1 row.

Using MT-1, K 12 rows.

Pick up first row of neckband.

Using MT, K 1 row and cast off loosely.

This method must be carefully worked out so that your Fair Isle pattern comes between some plain rows - or, if required, just have one plain row above and below the patterning. It is entirely up to you.

4. A separate fluted

neckband. This method of knitting is different from the above three methods.

With WY, cast on the required number of stitches (118 in this sample) and knit about 10 rows. K 1 row using nylon cord (optional).

Using MT, K 1 row.

Using MT-1, K 9 rows.

Set machine to hold. Bring every third needle to HP and K 3 rows. Set carriage to normal and K 10 rows.

Pick up first row of neckband (the stitches above the nylon cord). Using MT, K 1 row.

With wrong side of work facing you, return stitches from front/back to these same stitches.

Using MT, K 1 row and cast off loosely.

If you are going to knit the separate neckband (as in sample 4), at this stage, remove the front on WY.

These four easy neckbands can be knitted either as the first three samples or as a separate method (sample 4).

WELTS

With P side facing and using 3 $\frac{3}{4}$ mm needles, pick up 103 [109, 113, 119] sts along lower edge. With K side facing and using MY, K 1 row dec 3 [5, 5, 7] sts evenly. 100 [104, 108, 112] sts. Work 15 rows in K 1, P 1 rib. Cast off loosely in rib.

CUFFS

With P side facing and using 3 $\frac{3}{4}$ mm needles, pick up 70 [72, 74, 76] sts along lower edge of sleeve. With K side facing and using MY, K 1 row dec 14 sts evenly. 56 [58, 60, 62] sts. Work 15 rows in K 1 P 1 rib. Cast off loosely in rib.

TO JOIN RIGHT SHOULDER

Push 32 [34, 35, 37] Ns to WP. With K side of right back shoulder facing, replace sts on to Ns. With P side of right front shoulder facing, replace sts on to same Ns. Using MT+4 and MY, K 1 row. Cast off neatly but not tightly.

TO JOIN LEFT SHOULDER

Work as for right shoulder reading left for right.

NECKBAND

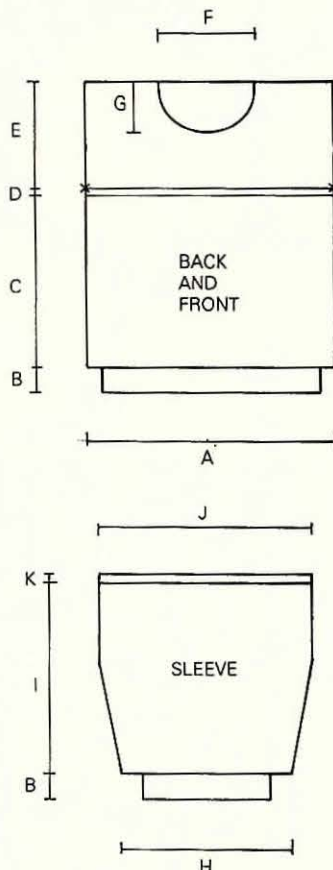
With K side facing and using three double-pointed 3 $\frac{3}{4}$ mm needles, join in MY and pick up and K 18 sts down left side of front neck, 19 [21, 23, 25] sts across front neck, 18 sts up right side of front neck and 39 [41, 43, 45] sts across back neck. 94 [98, 102, 106] sts. Using 4th needle, work 9 rounds in K 1, P 1 rib. Cast off in rib.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on ball band.

MAKING UP

Set in sleeves between markers. Join side and sleeve seams.



A	= 51.5 [54.5, 56.5, 59.5] cm
B	= 5 cm
C	= 35.5 cm
D	= 1 cm
E	= 22 [23, 24, 25] cm
F	= 19.5 [20.5, 21.5, 22.5] cm
G	= 10 cm
H	= 35 [36, 37, 38] cm
I	= 40 cm
J	= 44 [46, 48, 50] cm
K	= 1.5 cm

PICTURE KNITTING

SUMMER FLOWERS

I had intended this month's design to be called "Poppies" but decided this might restrict knitters to thinking only of red as a possible choice of colour for their blooms. You will in fact find any shade will look acceptable so experiment with different combinations before embarking on an actual garment.

Wendy Phillips

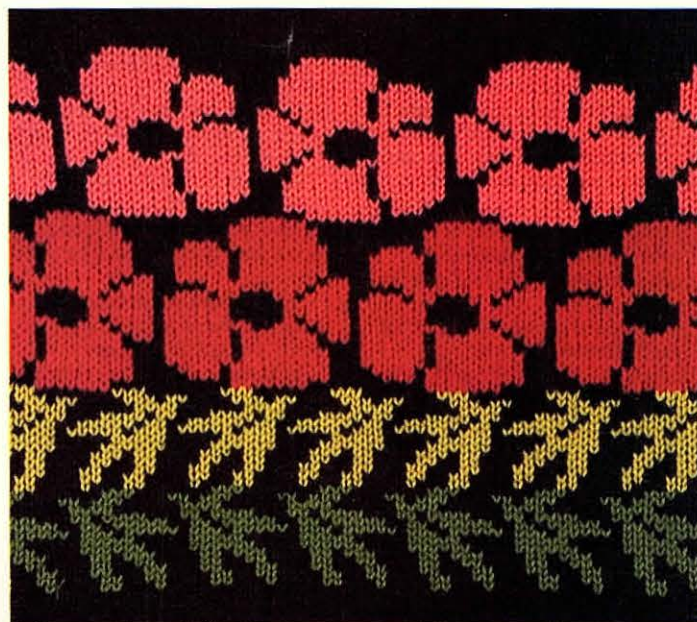
The floral arrangement in the vase is easily achieved by first knitting the vase as a motif, as it appears on the graph and then programming the flowers and leaves to knit as a reverse image. With a small amount of Swiss darning I have managed to eradicate the hard line which always occurs where colours change. My instructions for this can be found on the graph.

My second sample, showing rows of leaves and flowers, is simply achieved by knitting the areas of pattern outlined on the graph. After completing a row of leaves or flowers I have reversed the pattern; for the flowers I have also adjusted the positioning so

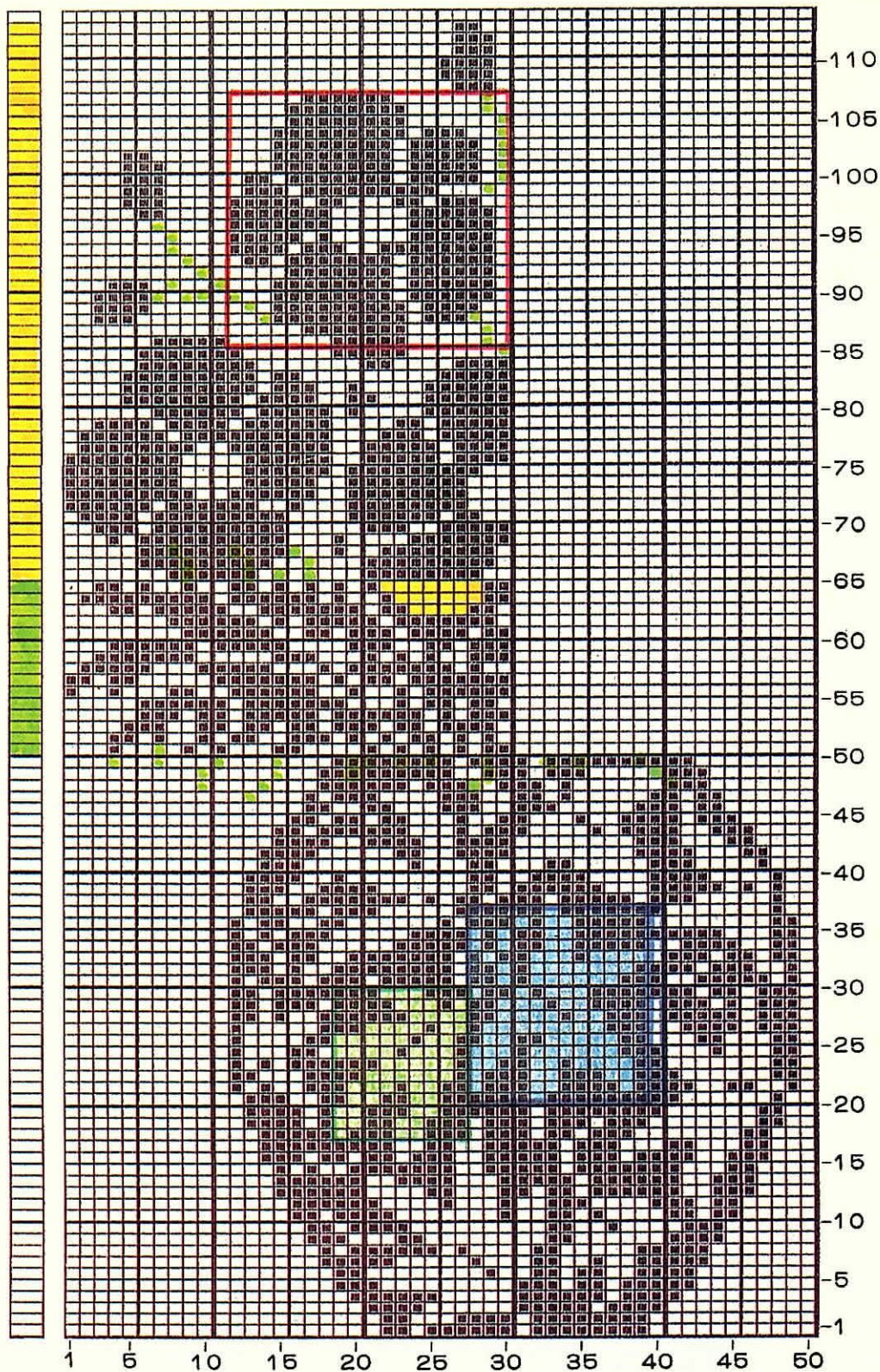
no bloom sits directly above the one below. NB. You will notice the leaves on the graph are the same shade as the background, therefore you must program these to knit as a negative image.

The all-over leaf pattern is produced from another portion of the vase design (again remember to program as negative image). This leaf has been knitted as a continuous repeat but the image is reversed each time a row of leaves is completed.

I hope you will enjoy knitting my summer flowers and discover variations of your own. Your electronic machine is capable of producing magical results so don't be afraid to experiment.



White on blue
green on blue
yellow on blue



- program area inside red box for flower repeat.
- program area inside green box for leaf repeat.
- program area inside blue box for continuous all over leaf design.
- Swiss darn green ● Swiss darn yellow

6 CHESS SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber.

MATERIALS

Bramwell Fine 4-ply Acrylic.
1 [1, 1, 1, 1, 1, 1, 1, 1] x 500g cone in Black (MC)
1 [1, 1, 1, 1, 1, 1, 1, 1] x 500g cone in White (C)
GARMENT WEIGHT
Finished garment in seventh size weighs 535g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co., Unit 5, Metcalfe Drive, Altham Lane, Accrington BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust or chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.
Actual size 93 [98, 103, 108, 113, 118, 123, 128, 133, 138] cm, 36½ [38½, 40½, 42½, 44½, 46½, 48½, 50½, 52½, 54½] in.
Length to shoulder 58.5 [58.5, 59.5, 59.5, 60.5, 60.5, 61.5, 61.5, 62.5, 62.5] cm, 23 [23, 23½, 23½, 23¾, 23¾, 24¼, 24¼, 24¾, 24¾] in.
Sleeve seam 48 cm, 19 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).
28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See last page.

KNITTING NOTES

We used knit side of knitting as right side of garment.
Punch cards, as shown, before starting to knit. Fill in pattern cards, as shown, before starting to knit.
Knit two colour Fair Isle rows with first colour given in back feeder 1/A to knit background and second colour given in front feeder 2/B to knit contrast pattern.

SILVER REED ELECTRONIC MACHINES

CARDS 1, 2 AND 3

Place needle 1 cam between Ns 11 and 12 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light for other models).

CARD 4

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Buttons as patterns 1, 2 and 3.

BROTHER ELECTRONIC MACHINES

Centre patterns over centre 0.

FAIR ISLE PATTERN

Insert card 1 and lock on first row. Using C, K 4 rows. Release card and cont in Fair Isle. Using MT, K 24 rows C/MC. Remove card. Insert card 2 and lock on first row. Cont in st st. Using MT-1, K 4 rows C, 36 rows MC and 4 rows C. Release card and cont in Fair Isle. Using MT, K 23 rows C/MC. Remove card. Insert card 3 and lock on first row. Cont in st st. Using MT-1, K 5 rows C, 36 rows MC and 6 rows C. Release card and cont in Fair Isle. Using MT, K 20 rows C/MC. Remove card. Cont in st st. Using MT-1, K 6 rows C.

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 66 [70, 73, 77, 80, 84, 87, 91, 94, 98] Ns at left and right of centre 0 to WP. 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 66 [70, 73, 76, 79, 84, 87, 91, 94, 97] Ns at left and 65 [70, 73, 76, 79, 83, 86, 91, 94, 97] Ns at right of centre 0 to WP. 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1st, 6th AND 7th SIZES

Inc 1 st at right edge.

4th, 5th AND 10th SIZES

Inc 1 st at each end.

ALL SIZES

132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.

ALL MACHINES

Set RC at 000. Using MT-1, K 14 [14, 16, 16, 18, 18, 20, 20, 22, 22] rows. Cont in Fair Isle patt. K 168 rows. Cont in MC **. K 22 [22, 24, 24, 26, 26, 28, 30, 30] rows. RC shows 204 [204, 208, 208, 212, 212, 216, 216, 220, 220] and work measures 58.5 [58.5, 59.5, 59.5, 60.5, 60.5, 61.5, 61.5, 62.5, 62.5] cm, 23 [23, 23½, 23½, 23¾, 23¾, 24¼, 24¼, 24¾, 24¾] in.

SHAPE SHOULDERS

Cast off 7 [7, 7, 8, 8, 8, 9, 9, 10] sts at beg of next 12 rows and 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts at beg of foll 2 rows. Cast off rem 40 [42, 44, 46, 48, 50, 52, 54, 56, 58] sts.

FRONT

Work as for back to **. K 2 [2, 4, 4, 6, 2, 4, 4, 6, 6] rows. 20 [20, 20, 20, 20, 24, 24, 24, 24, 24] rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MC, cast off centre 14 [14, 16, 16, 18, 18, 20, 20, 22, 22] sts. Push 59 [63, 65,

69, 71, 75, 77, 81, 83, 87] Ns at left to HP. Cont on rem sts for first side. K 1 row. Dec 1 st (1 st in) at neck edge on every row until 46 [49, 51, 54, 56, 59, 61, 64, 66, 69] sts rem. K 6 [5, 5, 4, 4, 7, 7, 6, 6, 5] rows.

SHAPE SHOULDER

Cast off 7 [7, 7, 8, 8, 8, 9, 9, 10] sts at beg of next and foll 5 alt rows. K 1 row. Cast off rem 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

SLEEVES

Push 35 [35, 38, 38, 41, 41, 44, 44, 47, 47] Ns at left and right of centre 0 to WP. 70 [70, 76, 76, 82, 82, 88, 88, 94, 94] Ns. Insert card 4 and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with C in feeder 1/A and MC in feeder 2/B. Shape sides by inc 1 st (1 st in) at each end of every 7th row until there are 112 [112, 118, 118, 124, 124, 130, 130, 136, 136] sts. K 3 rows. Cont in st st and MC, K 1 row. RC shows 152 and work measures 42 cm, 16½ in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 53 [53, 59, 59, 62, 62, 65, 65, 71, 71] Ns to WP. Work as for back from * to *.

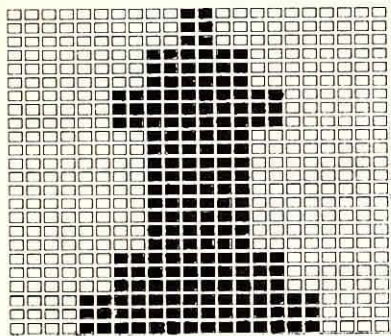
ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

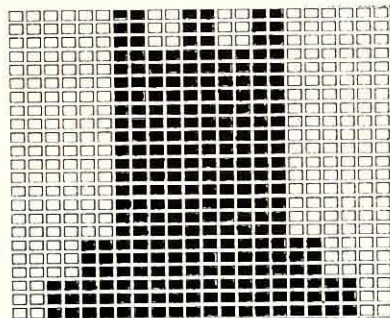
NECKBAND

MACHINES WITH RIBBER

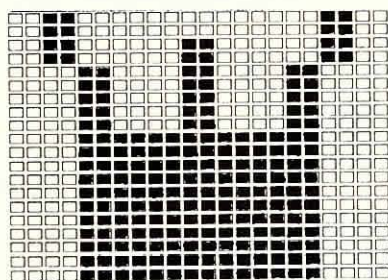
With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 124 [128, 132, 136, 140, 146, 150, 154, 158, 162] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/



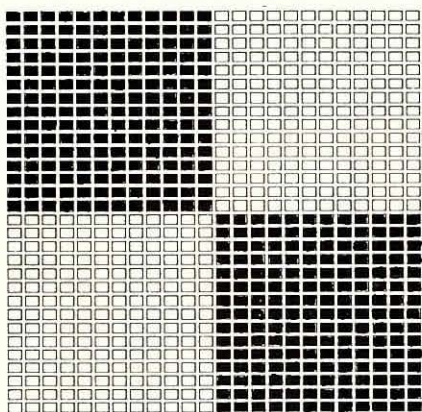
ELECTRONIC CARD 1



ELECTRONIC CARD 2



ELECTRONIC CARD 3



ELECTRONIC CARD 4

MT-6, K 20 rows. Transfer sts for st st. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER
Push 125 [128, 131, 137, 140, 146, 149, 155, 158, 161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 13 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

PRESSING

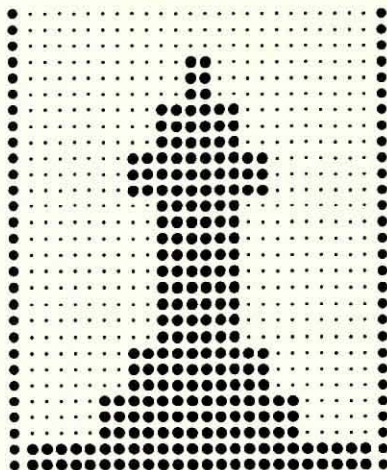
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

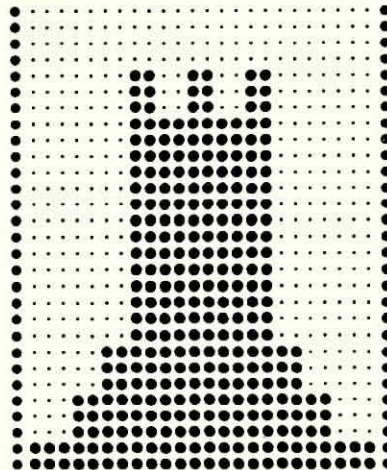
Join shoulder seams. Set in sleeves matching centre to shoulder seams. Join side, sleeve and neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

MACHINES WITH RIBBER

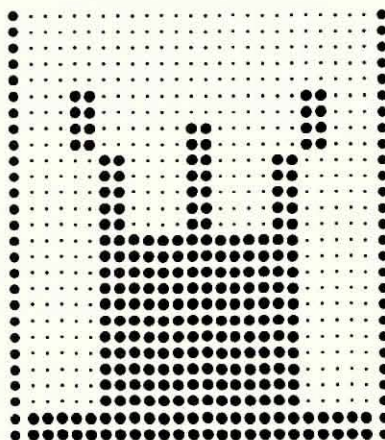
Fold neckband in half to inside and catch down.



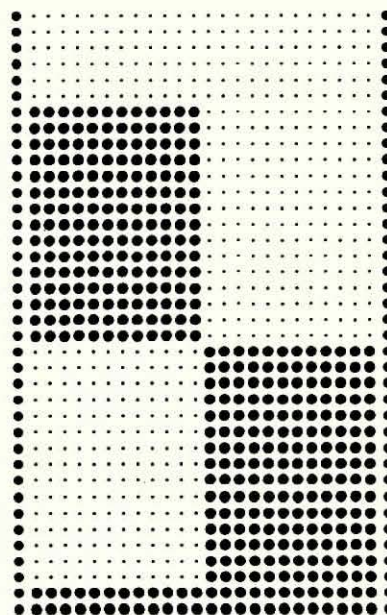
PUNCHCARD 1



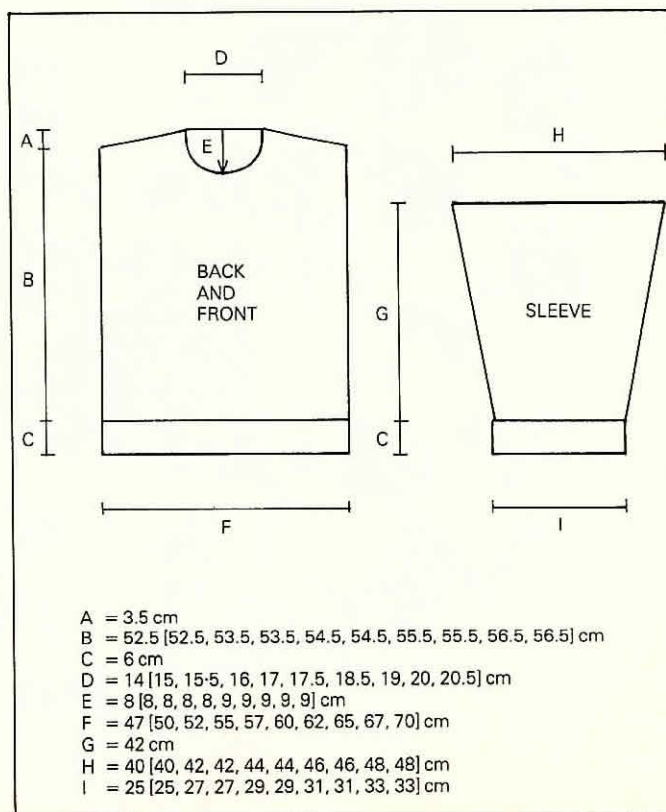
PUNCHCARD 2



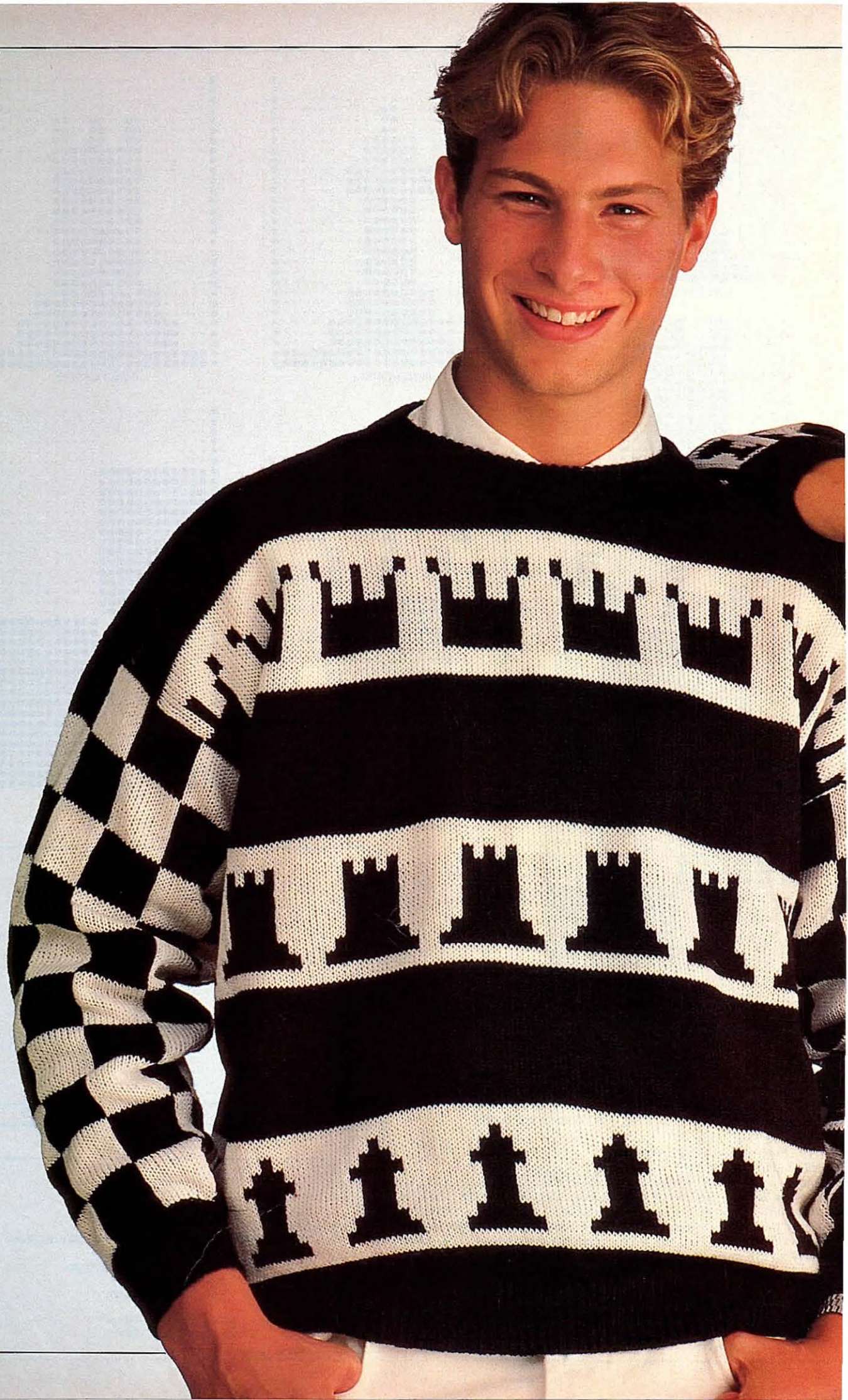
PUNCHCARD 3



PUNCHCARD 4



6





BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 66 [70, 73, 77, 80, 84, 87, 91, 94, 98] Ns at left and right of centre 0 to WP. 132 [140, 146, 154, 160, 168, 174, 182, 188, 196] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MC, cast on and K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Insert card and lock on first row. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Insert card and lock on first row. Push 66 [70, 73, 76, 79, 84, 87, 91, 94, 97] Ns at left and 65 [70, 73, 76, 79, 83, 86, 91, 94, 97] Ns at right of centre 0 to WP. 131 [140, 146, 152, 158, 167, 173, 182, 188, 194] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MC, K 55 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed *.

1st, 6th AND 7th SIZES

Inc 1 st at right edge.

4th, 5th AND 10th SIZES

Inc 1 st at each end.

ALL SIZES

132 [140, 146, 154, 160, 168, 174, 182, 188, 196] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. K 115 rows. RC shows 116 and work measures 38 cm, 15 in. Place marker at each end *. K 72 [72, 76, 76, 80, 80, 84, 84, 88, 88] rows. RC shows 188 [188, 192, 192, 196, 196, 200, 200, 204, 204] and work measures 58 [58, 59, 59, 60, 60, 61, 61, 62, 62] cm, 23 [23, 23 1/4, 23 1/4, 23 3/4, 23 3/4, 24, 24, 24 1/2, 24 1/2] in.

SHAPE SHOULDERS

Cast off 7 [7, 7, 8, 8, 8, 9, 9, 9, 10] sts at beg of next 12 rows and 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts at beg of foll 2 rows. Cast off rem 40 [42, 44, 46, 48, 50, 52, 54, 56, 58] sts.

FRONT

Work as for back to *. K 56 [56, 60, 60, 64, 60, 64, 68, 68] rows. 16 [16, 16, 16, 16, 20, 20, 20, 20] rows less have been worked to shoulder than on back.

SHAPE NECK

Using a length of MC, cast off centre 14 [14, 16, 16, 18, 18, 20, 20, 22, 22] sts. Note patt row on card. Using nylon cord, K 59 [63, 65, 69, 71, 75, 77, 81, 83, 87] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st (1 st in) at neck edge on every row until 46 [49, 51, 54, 56, 59, 61, 64, 66, 69] sts rem. K 2 [1, 1, 0, 0, 3, 2, 2, 1] rows.

7 CHESS SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard and electronic machines with or without a ribber.

MATERIALS

Bramwell's Fine 4-ply Acrylic.

1 [1, 1, 1, 1, 1, 1, 1, 1, 1] x 500g cone in Black (MC)

1 [1, 1, 1, 1, 1, 1, 1, 1, 1] x 500g cone in White (C)

GARMENT WEIGHT

Finished garment in fifth size weighs 500g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to F. W. Bramwell & Co., Unit 5, Metcalfe Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust or chest 82 [87, 92, 97, 102, 107, 112, 117, 122, 127] cm, 32 [34, 36, 38, 40, 42, 44, 46, 48, 50] in.

Actual size 93 [98, 103, 108, 113, 118, 123, 128, 133, 138] cm, 36 1/4 [38 1/2, 40 1/2, 42 1/2, 44 1/2, 46 1/2, 48 1/2, 50 1/2, 52 1/2, 54 1/2] in.

Length to back neck 62 [62, 63, 63, 64, 64, 65, 65, 66, 66] cm, 24 1/2 [24 1/2, 24 3/4, 24 3/4, 25 1/4, 25 1/4, 25 1/2, 25 1/2, 26, 26] in.

Sleeve seam 47 [47, 47, 47, 47, 48, 48, 48, 48, 48] cm, 18 1/2 [18 1/2, 18 1/2, 18 1/2, 19, 19, 19, 19, 19] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

28 stitches and 36 rows to 10 cm, 4 in measured over Fair Isle pattern (tension dial setting approximately 8).

28 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch on MT-1 (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

Punch card as shown, before starting to knit. Fill in pattern card, as shown, before starting to knit.

SILVER REED ELECTRONIC MACHINES

Place needle 1 cam between Ns 12 and 13 at left of centre 0. Press button 1 (left light on) and button 2 (left light on for 580 and SK 840 machines, right light for other models).

BROTHER ELECTRONIC MACHINES

Centre pattern over centre 0.

SHAPE SHOULDER

Cast off 7 [7, 7, 8, 8, 8, 9, 9, 9, 10] sts at beg of next and foll 5 alt rows. K 1 row. Cast off rem 4 [7, 9, 6, 8, 11, 7, 10, 12, 9] sts. With carriage at right, unravel nylon cord bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in Fair Isle patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 35 [35, 38, 38, 41, 41, 44,

44, 47, 47] Ns at left and right of centre 0 to WP. 70 [70, 76, 76, 82, 82, 88, 88, 94, 94] Ns. Insert card and lock on first row. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MC, K 1 row. Release card and cont in Fair Isle patt with MC in feeder 1/A and C in feeder 2/B. Shape sides by inc 1 st (1 st in) at each end of every 7th row until there are 80 [80, 86, 86, 92, 92, 98, 98, 104, 104] sts. K 5 rows. Cont in st st and MC. Using MT-1, cont to inc on every 7th row from previous inc until there are 112 [112, 118, 118, 124, 124,

130, 130, 136, 136] sts. K 12 [12, 12, 12, 16, 16, 16, 16, 16] rows. RC shows 160 [160, 160, 160, 160, 164, 164, 164, 164] and work measures 41 [41, 41, 41, 41, 42, 42, 42, 42] cm, 16 [16, 16, 16, 16, 16 1/2, 16 1/2, 16 1/2, 16 1/2] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 54 [54, 58, 58, 62, 62, 66, 66, 70, 70] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 30 rows. Transfer sts for st st.

MACHINES WITHOUT RIBBER

Push 53 [53, 59, 59, 62, 62, 65, 65, 71, 71] Ns to WP. Work as for back from * to *.

ALL MACHINES

With P side facing, replace sts from lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MC, cast on 124 [128, 132, 136, 140, 146, 150, 154, 158, 162] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-6/MT-6, K 20 rows. Transfer sts for st st. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER

Push 125 [128, 131, 137, 140, 146, 149, 155, 158, 161] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MT-1 and MC, K 6 rows. Using MT-2, K 13 rows. Using MT-1, K 6 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MC evenly along the row. Unravel WY when work is completed. Using MT, K 4 rows. Using WY, K a few rows and release from machine.

PRESSING

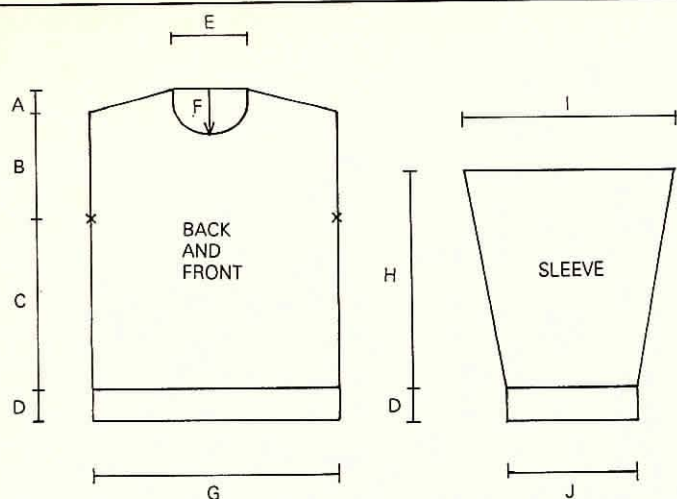
With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

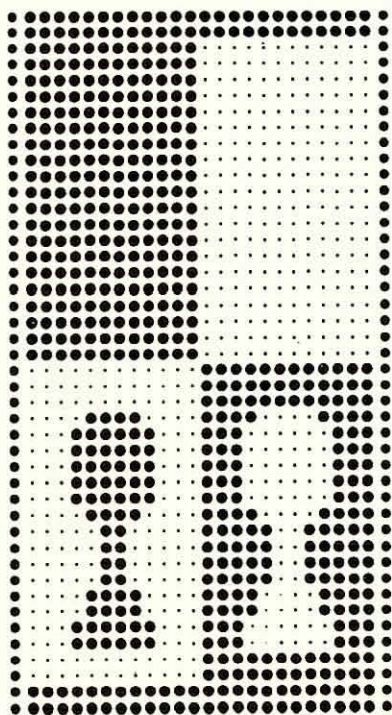
Join shoulder seams. Set in sleeves between markers. Join side, sleeve and neckband seams. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MC.

MACHINES WITH RIBBER

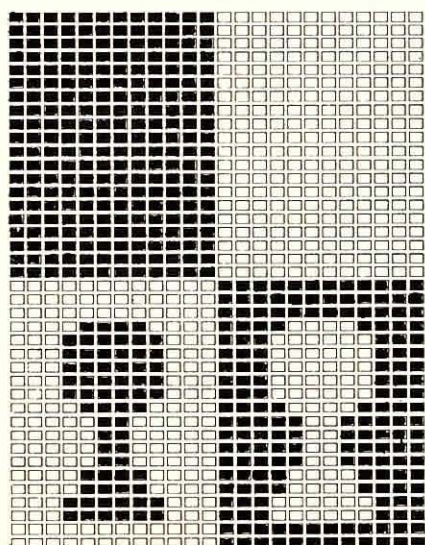
Fold neckband in half to inside and catch down.



A = 4 cm
 B = 20 [20, 21, 21, 22, 22, 23, 23, 24, 24] cm
 C = 32 cm
 D = 6
 E = 14 [15, 15.5, 16, 17, 17.5, 18.5, 19, 20, 20.5] cm
 F = 8 [8, 8, 8, 8, 9, 9, 9, 9] cm
 G = 47 [50, 52, 55, 57, 60, 62, 65, 67, 70] cm
 H = 41 [41, 41, 41, 41, 42, 42, 42, 42, 42] cm
 I = 40 [40, 42, 42, 44, 44, 46, 46, 48, 48] cm
 J = 25 [25, 27, 27, 29, 29, 31, 31, 33, 33] cm



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BACK

Push 75 [79, 83, 87] Ns at left and right of centre 0 to WP. 150 [158, 166, 174] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 100 [106, 106, 110] rows. Work measures 25 [26.5, 26.5, 27.5] cm, 9 3/4 [10 1/2, 10 1/2, 10 3/4] in.

SHAPE ARMHOLES

Cast off 8 sts at beg of next 2 rows. Dec 1 st at each end of every row until 116 [120, 128, 132] sts rem, then on every foll alt row until 98 [102, 106, 110] sts rem. K 31 [29, 31, 29] rows.

SHAPE NECK

Using a length of MY, cast off centre 52 [54, 56, 58] sts. Push 23 [24, 25, 26] Ns at left to HP and cont on rem sts for first side. K 20 rows.

SHAPE SHOULDER

Cast off 6 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 5 [6, 7, 8] sts. With carriage at left, push rem Ns from HP to UWP and finish to correspond with first side, reversing shapings.

RIGHT FRONT

Push 76 [80, 84, 88] Ns to WP. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 100 [106, 106, 110] rows. Work measures 25 [26.5, 26.5, 27.5] cm, 9 3/4 [10 1/2, 10 1/2, 10 3/4] in.

SHAPE ARMHOLE

Cast off 8 sts at beg of next row, K 1 row. Dec 1 st at armhole edge of every row until 59 [61, 65, 67] sts rem, then on every foll alt row until 50 [52, 54, 56] sts rem. K 2 [0, 2, 0] rows.

SHAPE NECK

Cast off 27 [28, 29, 30] sts at beg of next row. 23 [24, 25, 26] sts. K 48 rows. RC shows 180 [186, 192, 196] and work measures 45 [46.5, 48, 49] cm, 17 3/4 [18 1/4, 19, 19 1/4] in.

SHAPE SHOULDER

Cast off 6 sts at beg of next and foll 2 alt rows, K 1 row. Cast off rem 5 [6, 7, 8] sts.

LEFT FRONT

Work as for right front reversing shapings by reading left for right.

BACK WELT

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 128 [132, 136, 140] sts in 1x1 rib. * K 3 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4/MT-4, K 30 rows. Transfer sts for st st *

MACHINES WITHOUT RIBBER

Push 128 [134, 140, 146] Ns to WP. * Push every 3rd N back to

8 CROCHET EDGE WAISTCOAT

PATTERN RATING

* Easy to knit.

MACHINES

This pattern is suitable for standard gauge machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé.
1 [1, 1, 1] x 500g cone in White (MY).
8 small pearl buttons.
2.50 mm crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 170g.

The fibre content of this yarn is 100% Acrylic. For further information about this yarn, please write to Spectrum Yarns Ltd., Spa Mills, New Street, Slaithwaite, Huddersfield HD7 5BB.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87 [92, 97, 102] cm, 34 [36, 38, 40] in.
Actual size 98 [104, 109, 114] cm, 38 1/2 [41, 43, 45] in.
Length to shoulder 52.5 [54, 55.5, 56.5] cm, 20 3/4 [21 1/4, 21 3/4, 22 1/4] in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

30 stitches and 40 rows to 10 cm, 4 in measured over stocking stitch (tension dial setting approximately 8).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used knit side of knitting as right side of garment.

NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 61 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

ALL MACHINES

With P side facing, replace 150 [158, 166, 174] sts from lower edge of back on to Ns, gathering evenly. Using MT+2, K 2 rows. Cast off.

FRONT WELTS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 64 [66, 68, 70] sts in 1x1 rib. Work as for back welt from * to *.

MACHINES WITHOUT RIBBER

Push 65 [68, 71, 74] Ns to WP. Work as for back welt from * to *.

ALL MACHINES

With P side facing, replace 76 [80, 84, 88] sts from lower edge of

front on to Ns, gathering evenly. Using MT+2, K 2 rows. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams.

ARMHOLE EDGINGS

With K side facing, using crochet hook, and MY, work 1 row of dc all round armhole edge, taking approx 1 st from every alt row and inserting hook 1 whole st in from edge. Turn.

Row 2: 1 ch, * 1 ch, miss 1 dc, 1 dc into next dc. Rep from * to end, finishing with a dc (if necessary take 2 sts tog by pulling a loop through each of 2 dc, yrh, pull through 3 loops). Turn.

Row 3: 1 ch, * 1 dc into dc, 1 ss into ch loop. Rep from * to last st, 1 dc into dc, fasten off.

FRONT AND NECK EDGING

With K side facing, using crochet hook and MY, begin at lower edge of right front:

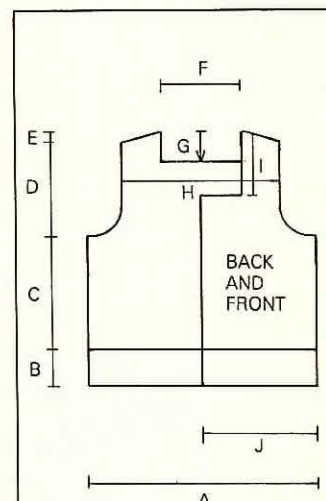
Row 1: Work in dc (as for armhole edging) up right front edge to corner; 3 dc into outside corner; work along cast off sts of front neck shaping thus: * 1 dc between 2 sts, take 2 sts tog in next 2 spaces; rep from * to corner. Take 3 sts tog at inside corner, work up side edge of front neck shaping in same way as armhole edging to corner; take 3 sts tog at corner, work across back neck sts in same way as for front neck sts to corner; take 3 sts tog at inside corner; work along side edge of neck as before, across cast off sts of front neck shaping as before and down left front edge in same way as for right front. Turn.

Row 2: As for armhole edging, working 3 dc into outside corners and taking 3 sts tog at inside corners. Turn. Mark position for 3 buttonholes on right front welt and 5 more evenly spaced up to neck edge.

Row 3: As for armhole edging, making button loops as follows: at marker, instead of 1 ss into ch loop, work thus: 1 ss into ch loop, 4 ch, 1 ss into same ch loop.

TO COMPLETE

Join side seams. Sew on buttons to match button loops.



- A = 50 [52.5, 55, 58] cm
- B = 7.5 cm
- C = 25 [26.5, 26.5, 27.5] cm
- D = 20 [20, 21.5, 21.5] cm
- E = 1.5 cm
- F = 17 [18, 18.5, 19] cm
- G = 6.5 cm
- H = 32.5 [34, 35, 36.5] cm
- I = 14 cm
- J = 25 [26.5, 28, 29] cm



SINGER SPECIAL

SINGER 9000 MACHINES – THE COLOUR PALETTE

It is some time since we looked in any detail at the program and functions of the Singer 9000 machine, so I thought we would concentrate a little on some of the functions of programming, rather than on knitting.

George le Warré

For me, one of the most useful functions is that the 9000 program allows a knitter to match the screen colours almost exactly to the yarns in use, by the use of the PALETTE section of the menu.

The program contains 100 colour palettes, each containing eight shades, or colour tones, all of which are infinitely adjustable. When you first purchase the machine, only the first dozen or so of these palettes will actually be

programmed. The remainder are in effect empty, although they may be called from memory with the READ PALETTE prompt from the PATTERN instruction in the main menu bar at the top of the screen. Look at your palettes by going into DESIGN & CREATION from the main menu. When the basic design screen appears, select PATTERN with the mouse pointer and click the mouse button off on the instruction PALETTE READING. A new menu

box will appear on the screen, overlaying the main design area. The question you are being asked is, VISUAL CHOICE OF PALETTES. There are two boxes below this with YES and NO. It looks like diagram 1 (below).

Place the pointer in the YES box and click the mouse button.

The new screen looks like diagram 2 (right, above).

The main menu bar at the top of the screen has changed and now reads QUIT NEXT RETURN SELECT ZOOM.

The right hand colour choice box has disappeared and has been replaced with a new palette box that contains all the colours in the palette displayed. Whilst this is on the screen, you will also hear the disk spinning in the disk drive. This is normal. The palette displayed in the palette box will be number 1. Move the mouse pointer to NEXT and click. The colours in the palette box change and the number in the top box of this bar will change to 2. This means that palette 2 is now being shown. Keep clicking on NEXT and the whole range of palettes will be displayed in ascending numerical order. Eventually, you will arrive at a palette that has all the sections in the palette box an even shade of grey. This is an

“empty” palette, one that you can use to create your own range of shades to match yarns for a particular knitting project.

While you are in the palette reading menu, do not worry if you click one or two times too many and go past the palette you wish to see on the screen. By clicking on RETURN, you can see the palettes displayed in reverse order, or descending numerical order, so you can get back to the number you require quickly and easily.

To make a new palette from an empty one, click the pointer on SELECT in the top menu bar. The screen changes back to the original main design screen, but this time with the new, empty palette displayed in the box at the right side of the screen. Click on the up arrow above the colour box until the figure 1 appears in the large box above the arrow. This shows you that the colour you have now selected and are going to work on, is the first colour in this palette. (Normally the one that we will use as the background colour for the whole screen.)

Move the mouse pointer to the top menu bar and select PATTERN by holding down the mouse button. From the submenu displayed, click off on ADJUST COLOUR.

The window displaying the “Paint Pot” facility will now appear at the right of the screen. This is what allows you to adjust the colours and mix and match them for your new palette. It looks like diagram 3 (right, below).

Notice that there are only three colour paint pots, BLUE, RED and YELLOW. All colours may be made from these. Notice also, that above each bar of colour, there is a number displayed. At the moment this reads 7 7 7. The mixture of blue, red and yellow in these proportions is making a neutral grey tone. You can adjust each of these colour pots up or down, by taking the mouse button into the up or down pointing arrow and clicking. The length of the bar in that paint pot will change up or down and the figure above the paint pot will also change. The box which shows the current colour, containing the figure 1, will adjust to the shade as you move the bars up and down in the paint pot. As you work on this colour, the whole design area of the screen will change colour at the same time. This is because you are working on the main background colour.

Make colour 1 any shade you like, but remember that this will be the colour of the design screen you will be working on, so try not to make it too violent a shade, as

PATTERN FUNCTION ZOOM SHAPE QUIT

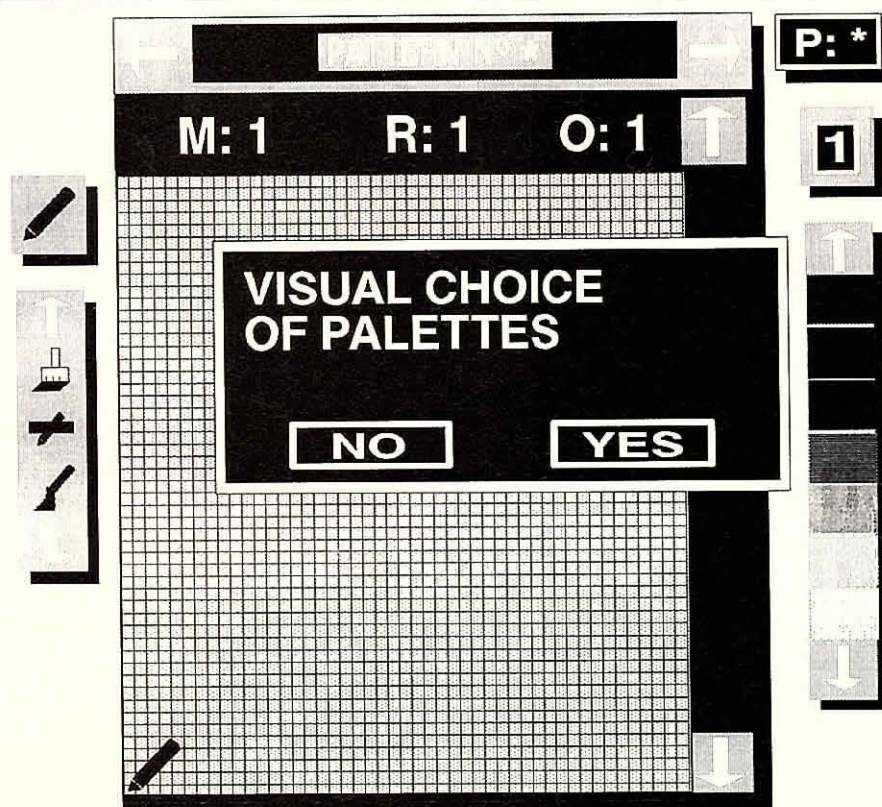


DIAGRAM 1

QUIT NEXT RETURN SELECT ZOOM

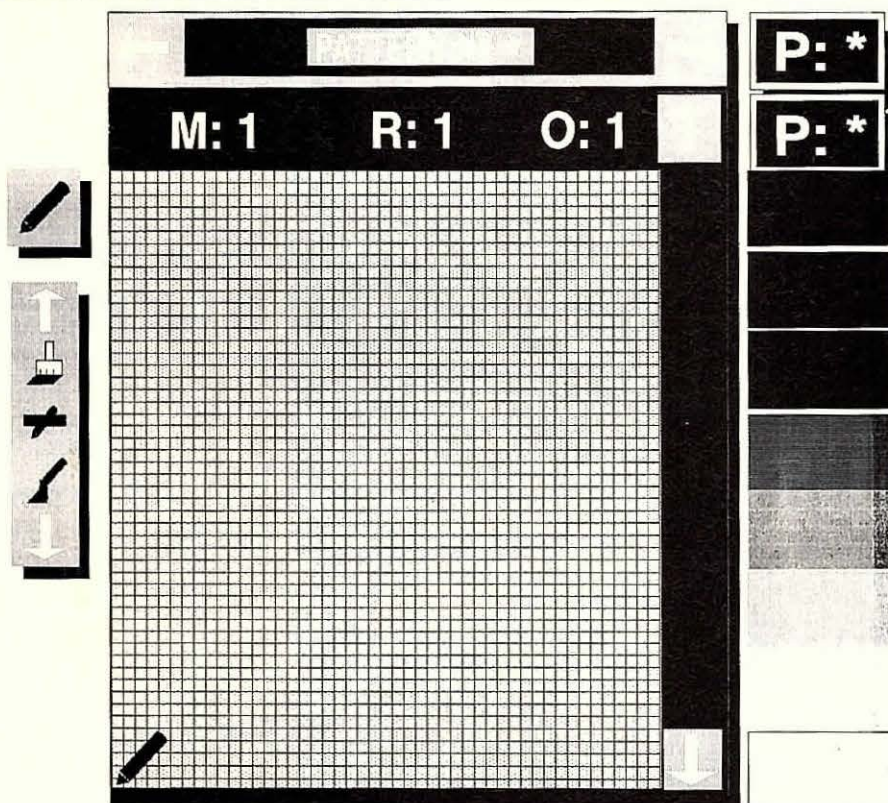


DIAGRAM 2

QUIT CANCEL

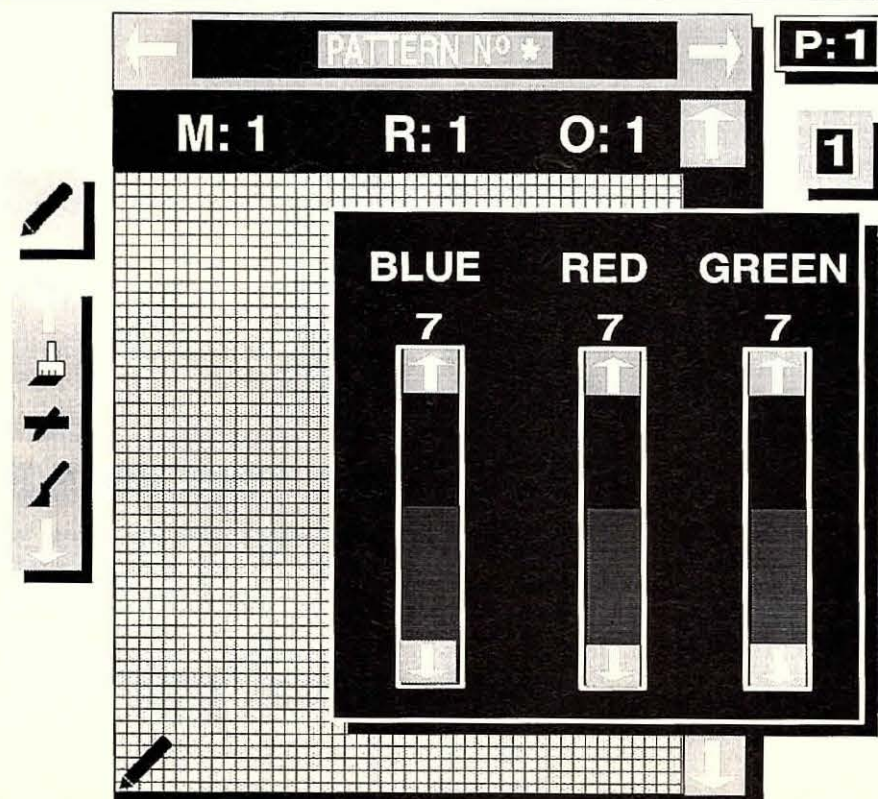


DIAGRAM 3

this can be tiring to the eyes.

When you are happy with this colour, click the mouse pointer on QUIT in the top menu bar. Colour 1 of the palette will now have been fixed. Click on the up arrow of the palette box to select 2 into the current colour box and repeat this process of selecting the shade for this colour. But notice that this time the design area of the screen does not change colour, because you are not working with the main background colour. This can be a bit annoying, because the small area of the current box with the number 2 displayed is often not enough to allow you to see enough of the shade to make a really good colour match with a yarn held next to the screen. There is a way around this however. After selecting number 2 into the current colour box, go to FUNCTION in the top menu bar and hold down the mouse button. Release the button on ERASE DRAWING. The whole screen now becomes the colour of the shade in the current colour box of this palette. This will change as you work, in the same way that colour 1 did, allowing you a large area of colour displayed for yarn matching.

When you have completed colour 2, do the same for the remaining six colours in the palette. You have now created a new and individual palette containing the colours you wish to use, all matched to your own yarn colours. Bring number 1 into the current colour box and once again use the FUNCTION menu to select ERASE DRAWING, making the screen the background colour 1.

To keep this palette in memory, there is one further step we must take and that is to save the palette. If this is not done, then as soon as the controller is switched off, this whole palette will be lost, as it is only in the console memory, not yet on the disk.

To save the new palette, select PATTERN from the top menu bar and release the mouse button on PALETTE WRITING. The word WORKING will be displayed on the screen for a while and you will hear the disk spinning in the disk drive. When WORKING disappears from the screen, the palette will have been saved to the disk, ready for you to call up at any time in the future. I normally make a note of the palette number and list the yarn names, along with the manufacturers' colour names or numbers for each of the eight colours, in a book and find this a great help when going back to a palette later, or when looking for a palette containing certain yarn colours.

9 QUICK-TO-MAKE SUMMER TOP

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for Passap or Pfaff Duomatic and E 6000 machines.

MATERIALS

Bramwell Hobby.

1 [1, 1] x 500g cone in Coral (MY).

GARMENT WEIGHT

Finished garment in first size weighs 125g.

The fibre content of this yarn is 83% Acrylic, 17% Nylon. For further information about this yarn, please write to F. W. Bramwell & Co. Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87-92 [97-102, 107-112] cm, 34-36 [38-40, 42-44] in.
Actual size 102 [113, 123] cm, 40 1/4 [44 1/2, 48 1/2] in.
Length to shoulder 56 cm, 22 in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

50 stitches on each bed to 22.8 cm and 100 rows to 12 cm, measured over pattern as diagram 1 before pressing (stitch size setting approximately 3 1/2/3 1/2).

50 stitches on each bed to 33.5 cm and 100 rows to 14.65 cm, measured over pattern as diagram 1 after pressing (stitch size setting approximately 3 1/2/3 1/2).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Wind off a small ball of yarn for welts.

The main part of the garment is knitted using one strand of yarn, with two strands being used for the welts.

Remember to bring a pusher from the blocking rail and arrange in sequence according to diagram 1 for every stitch increased.

Any alterations in length must be knitted in multiples of 4 rows. 20 rows will give you approx 3 cm length after pressing.

The garment will be very small when it comes off the machine and must be steam pressed to size.

PATTERN

Set lock on N/AX←, K 2 rows. Set lock on N/AXO. K 2 rows. These 4 rows form pattern.

(6000 – use pattern 1062 Tech 138.)

BACK

Handle down. Orange strippers. Set up 78 [86, 94] Ns on each bed in WP for full needle rib. Set lock on N/N and stitch size to 2 1/2/2 1/2. Using 2 strands of MY, K 1 row. Set lock on CX/CX and stitch size to 3/3, K 2 rows. Set RC at 000. (6000 – use cast on 2. Pattern 1062 Tech 138.) Set lock on N/N and stitch size to 3 1/2/3 1/2, K 31 rows. Break off 1 strand of yarn and pull cut end down between beds (move unwanted cone of yarn to avoid it catching on strand of yarn which is knitting). Inc 1 extra st at left on back bed. Arrange pushers as in diagram 1. Set RC at 000. Cont in patt. K 212 rows. Place marker at each end *. K 144 rows. RC shows 356. Place a marker at each side of centre 32 sts on front bed. Cast off loosely.

FRONT

Work as for back to *. Shape sides by inc 1 st on each bed at each end of next and every foll 16th row until there are 96 [104, 112] sts on front bed. K 15 rows. RC shows 356. Place a marker at each side of centre 50 sts on front bed. Cast off loosely.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam press using lots of steam and no pressure – just let the iron touch the fabric lightly. Do not press welts.

MAKING UP

Join shoulder and side seams. Steam all seams. There should be no need to do any more to the

garment, but if the armhole and neck edge cast offs are not perfect, work a row of double crochet around armholes and neck. Steam crochet edges.

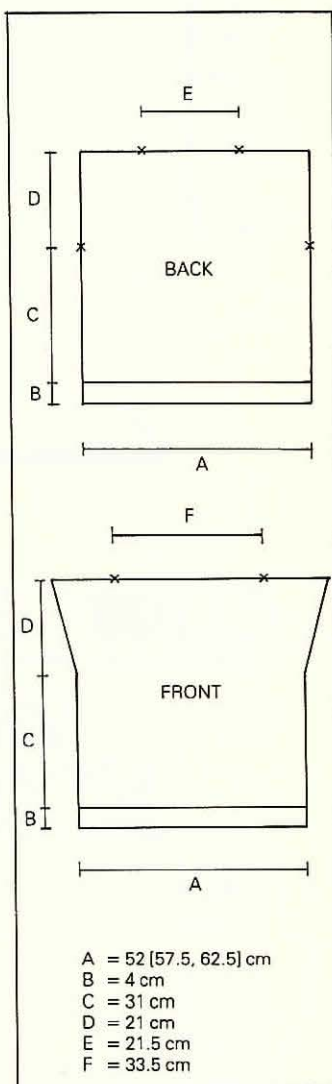
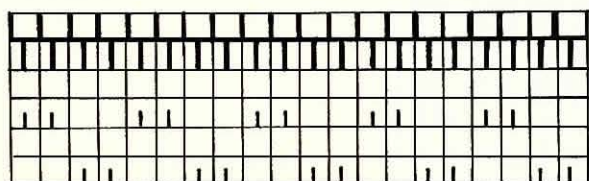
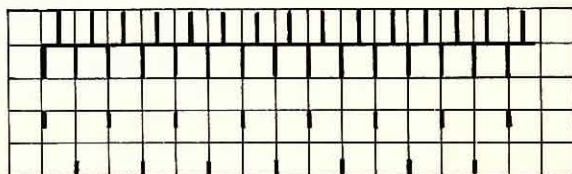


DIAGRAM 1



WEAR (OH DEAR)

As several readers have pointed out, Pattern No. 10, page 56 of our June issue, was none too easy to knit as we printed the diagram of the pusher arrangement upside down! We apologise to anyone who wasted time on getting it right and here is the correct version.





DIUOMATIC UPDATE

PLAYING CARD GAMES

When your E6000 arrives it comes complete with two books. One is an instruction book and the other is the book of stitch patterns which are built into the memory of the console. Guard both books with your life, as they are expensive to replace and essential unless you have the kind of memory (in your head, not in the console) which can retain all the numbers of the patterns and techniques in the 172 pages of the pattern book.

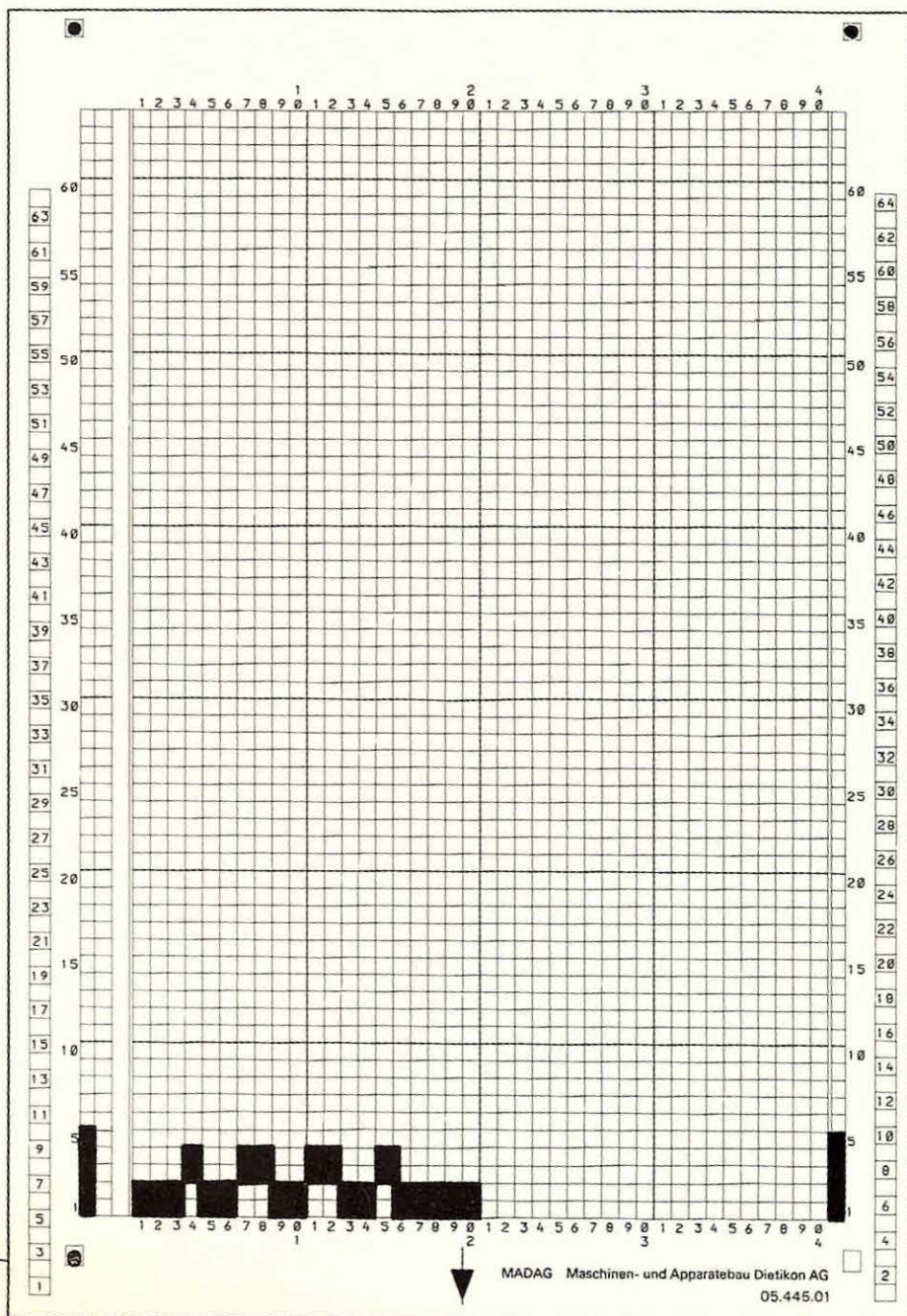
Hazel Duignan

Sooner or later you will want to knit a pattern not in the book so I thought today we might explore some of the possibilities of the cards and reader.

Firstly you will have to draw a stitch pattern on one of the pattern sheets which come with the machine. There are very full instructions for doing this on pages 125 to 132 in the instruction book. It is important to remember to set the pattern height by marking the columns at the left and right of the sheet, one square above the last row of the actual pattern drawing. The pattern will repeat after the last square of the pattern drawing on

the right. If you wish to leave stitches between each repeat then you must indicate this by drawing a black square, in line with the two squares which set the height, on the last row of pattern stitches required.

If you make a mistake when drawing a design on a pattern sheet do not despair, I have found that W. H. Smith's "Cover-up strips" will cover wrongly marked black squares. The strip is easy to apply, simply put it white side down on the squares to be corrected and rub gently but firmly with a ball point pen on the back of the strip. Make sure that you have the strip white side



down or you will finish up with no correction and a white covered ball point pen. You can redraw with your electronic pen over the white if you need to.

If you want to put more than one pattern on to a sheet, make sure that you start each separate pattern on an odd numbered row, leaving at least one blank row between the height markers of the previous pattern and the beginning of the next pattern.

I have bought a display book of transparent folders from the stationers so that I can put each pattern sheet into one of the pockets, together with a note of any information such as techniques used and any variations tried. This should keep the patterns flat and easy to find. Also, it might save time if I have a note of what was successful and what was not.

Pages 72 to 74 in the instruction book give details of reading the card. This is easy to do but please do not try to hurry the process up as 'slow and steady' seems to give the best results and takes less time than trying to hurry.

Sit comfortably at the machine and bring the console over to sit on the front bed. Make sure that the reading knob is at the far left of its slot. Hold the pattern sheet (clipped into the pattern sleeve) with the arrow pointing downwards and slide it into the slot at the top of the console. Make sure that the pattern is straight and gently feed it down as far as it will go. When it will go no further, turn the transport wheel, at the left of the reading knob slot, away from you. If you feel any resistance turn the wheel slightly towards you and move the card slightly, then again start turning the wheel away from you. It is essential that you go slowly until you are sure that the card is transporting properly or you will tear the end of the sleeve. Once you have managed it you should find that you do not have any problems on later occasions. It is really rather like putting a deco card into the card holder on the Duo 80 so that the little teeth fit into the holes of the card. If you should have a disaster and tear the sleeve, you can buy new ones from your dealer.

Now continue turning the transport wheel until you have the figure 1 (or the first row of any subsequent pattern) showing in the little cut-out square at the left of the bottom slot on the console.

Now for the movements required to read the pattern. The reading knob must be slid to and fro from the far ends of the slot. The action used must be firm,

even and not too fast. Any false starts or fast moves will result in Error and the telltale bugs. If this happens you will have to begin reading again, as explained on page 73.

I do hope that I have encouraged any nervous knitters to have a try at using the reader. I do not recommend starting with a nine sheet pattern (see page 77) but a fairly simple pattern just to begin with should give you confidence to go on to bigger and better things.

If you find that drawing pattern sheets takes up too much of your precious time for knitting there are several people who supply "ready to read" cards. I have just received Metbury Design's list of cards from Leaflet 1-100 and Book 101 to 330. It is pretty comprehensive and I shall certainly try some of my old favourites from the list. There are also clever people who design and supply ready printed cards for their own patterns. So you see you need not make your own designs although I think that you will certainly want to do so when you get going.

Now a word of warning about the stitch patterns in the pattern book. I recently used pattern 1235 Tech 183 to knit a single motif using a wool and acrylic main yarn and a shiny contrast yarn. It looked really good and I was delighted. I had some yarn left and so, as an experiment, knitted it again doubling width and length. The resulting pattern was very disappointing, it looked heavy and clumsy. I have noticed on my Brother electronic that not all patterns look as good enlarged as they do when knitted at normal size. So be warned if you decide to double up, it might be wise to try it out using left-over yarn or cheap industrial yarn before you start knitting your beautiful (and perhaps expensive yarn. I have since tried other patterns doubled and some look really super.

I hope that I have encouraged you to get the pattern sheets, electronic pen and, if needed, cover-up strips set out on the table ready to draw a pattern. Who knows, you may come up with something new and unique or, if you do not feel that you are ready for such dizzy heights, try the sample given in the instruction book. Or you could try the simple tuck stitch pattern from the photographed card. Cast on in full needle rib, using cast on two and a three-ply or similar weight yarn. Knit the pattern using Tech 138 at about stitch size 3 1/2/3 1/2.

Happy knitting and card reading.

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WORKSHOP E6000

THE CREATION 6 MEMORY – HOW BIG AND HOW MUCH?

This month George explains the relationship between memory capacity and your patterns.

George le Warré

For many knitters, the fact that Creation 6 is a computer software program, with all the limitations to information file size that that infers, is almost irrelevant. The program enables you to make designs, print them out, or transfer them direct to the E6000 console. Further than this most knitters never go, unless they come upon a problem such as the pattern being too big, or containing too many colour changes to knit as designed. In this case, the design will need to be "chopped up" into smaller sections and saved in individual chunks for stitch pattern A, B, C and so on. But how big is too big? And why?

Every computer has a finite, or limited, amount of memory and the E6000 console is no exception. The memory is divided into bits, bytes and/or kilobytes. A BIT is a code that can represent the value 0 or 1. Within a memory chip, this acts as a tiny switch that is either on or off. A BYTE is the total of eight BITS, making a memory cell capable of holding the binary numbers 0 to 255. The numbers are used as codes to store information. The information may be text, numbers, colours and so on, or information for the computer central processor unit. All computer information when inside the computer is stored in binary code form. A KILOBYTE is 1,024 bytes. Strictly speaking, the term should mean one thousand bytes, but 1,024 is close enough.

Having gone over once more what the terms mean, let us look at the memory of the E6000 console. Just how big is it and how is it subdivided?

The total memory is approximately 64,000 bits (8,000 bytes). But not all of this is available to the user. Some of the memory is needed to actually run the console operating system and the remainder is subdivided into sections for different tasks. For instance, a certain amount is allocated for the storage of stitch patterns A, B, C, or whatever, some to running the Form

section, some to the technique and so on. Each subdivision also has its limitations. An example of this is that each stitch pattern section (A, B, C and so on), has a limit of approximately 16,000 bits. This is mainly what we are concerned with here, as it is these areas that can cause us problems when designing and then transferring to the console.

As I said, each stitch pattern area is limited to approximately 16,000 bits. But what exactly does that mean? How big a pattern will it save?

On your Creation 6 screen, you have a design area of 180 squares wide and 250 squares high. (This latter is adjustable from within the SETCREA program on the separate disk, but normally the default value is more than sufficient. Although this is 250 squares high, remember that this does not necessarily represent 250 rows of knitting.) Each of the squares on the screen is called a PIXEL, short for picture cell. Each pixel represents one BIT. Therefore, one horizontal row of squares is 180 BITS. 250 rows of 180 squares is $250 \times 180 = 45,000$ BITS. At once we can see that this is far too large to be stored as a single stitch pattern, as this number exceeds 16,000.

So, for a two-colour pattern (any two colours), the memory limitation for one stitch pattern section is 180 wide multiplied by 88 high. $180 \times 88 = 15,840$ BITS. This is the maximum size that a two-colour stitch pattern can be for transferring to the console. Your PC will allow you to save larger designs than this, as it has a much larger memory capacity. But when you come to transfer larger designs, you will find that the Creation 6 program will chop it up into smaller sections, A, B, C and so on within the "Knit A Pattern" menu. You will then have to return to the design and make these changes. It therefore makes a lot of sense to save two-colour patterns that are large in sections that are smaller than 16,000 bits, or sections that are

each 180 squares wide and 88 squares high. These will then be ready to transfer to the console as stitch pattern A, B, C and so on.

The above calculations are for two-colour patterns. If your design is in three or four colours, then the amount of memory needed is almost doubled. The limitation remains 16,000 bits, so you will be able to store half the number of squares, that is, 180 wide by approximately 44 high. An easy way to remember this for making calculations is that in two colours each square is one BIT. For three or four colours, each square is two BITS. (This is not actually the case, but serves as a calculations reminder.)

Bearing in mind the above information, it is always as well, when completing any design, to just do a quick bit of arithmetic before saving. For two colours on screen, multiply the number of squares wide by the number of squares high. If the result is less than 16,000 then go ahead and save as one complete design. If more than 16,000, divide it up into two or more sections, each less than 16,000 and save as sections A, B, C and so on.

For three or four colours on the screen, multiply the number of squares high by two, then multiply this result by the number of squares wide. If the total is less than 16,000 save as one design. If it is more, once again divide into sections each of less than 16,000 and save as A, B, C and so on.

As well as the stitch pattern areas of the memory having limitations, we must not forget that the console memory as a whole has its limitation of approximately 64,000 bits. If we send many large stitch patterns into sections A, B, C and so on, we will not leave enough space in the working memory for such things as techniques, Form or whatever. Also, if you want to run through the programming and check, remember that this too will take memory to perform, approximately the same amount of memory as the pattern itself is taking, so be very careful to make your calculations before transferring many large pattern sections. Should you not have made these calculations and blithely continue entering more stitch patterns, you will be given no warning that you are approaching the limit of the memory. It will just overflow. The result will be that it dumps

everything that has been transferred and you will have to start again from the beginning! A good guideline on how much memory to use up with stitch patterns and still leave enough over for techniques and so forth, is that three patterns of the maximum size of 15,840 bits will take 47,520 bits. This should leave enough space to program any remaining technique and so on without overflowing the memory. If you receive the ERROR 118 message when checking the program, do not return to the previous stitch pattern. Enter the technique number only.

Many knitters will not often come across patterns that take up the whole working memory. However, it is always best to make the calculations, even with small patterns, because if you want to enter many smaller designs into, say, stitch pattern areas A to K, you will still need to know exactly how much memory is being taken up and how much is left. The guideline of a total of 47,520 BITS for all stitch patterns should allow you to work comfortably without problems. For the same reason, it is a mistake to leave a stitch pattern in the memory from a previous knitting project, whilst you enter other patterns in other sections. You may not be actually using the previous stitch pattern this time around, but it is still taking up memory, whether you use it or not. For instance, suppose that your last knitting project was a sweater with a large picture on the front which was stored in the console stitch pattern A and B areas, taking up a total of 31,680 BITS of memory. Now you want to knit a garment in an all-over four-colour design. If you do not clear the memory by pressing ENT at the ERASE question, you will only have 15,840 bits of memory left, plus what is needed for all other functions. This effectively limits your four-colour pattern to 180 squares wide and 44 rows high. If it is larger than this, or if you want to use a different pattern for another area of the garment, you will overflow your working memory. The answer is always to erase everything from memory pertaining to previous projects. The console is not intended as a pattern storage system. It is a knitting system that should be considered as temporary storage

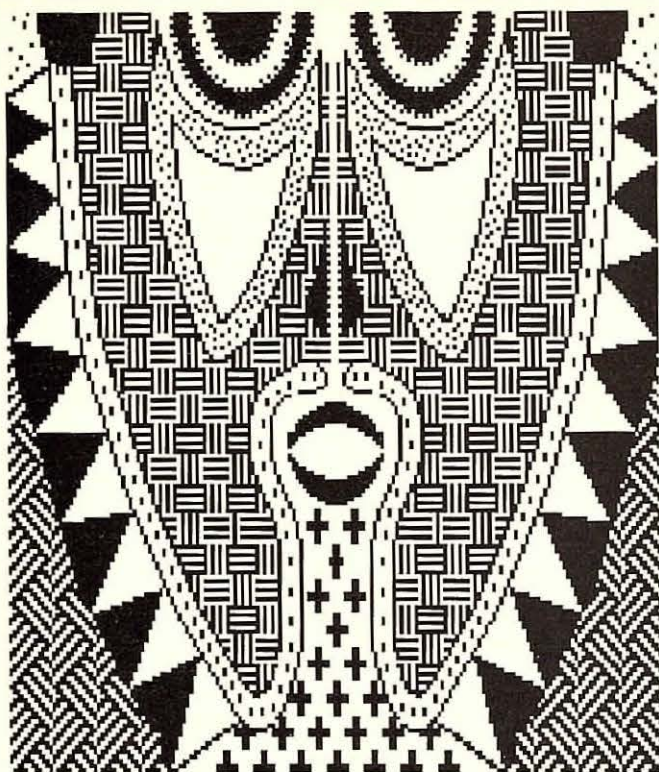


FIG 1

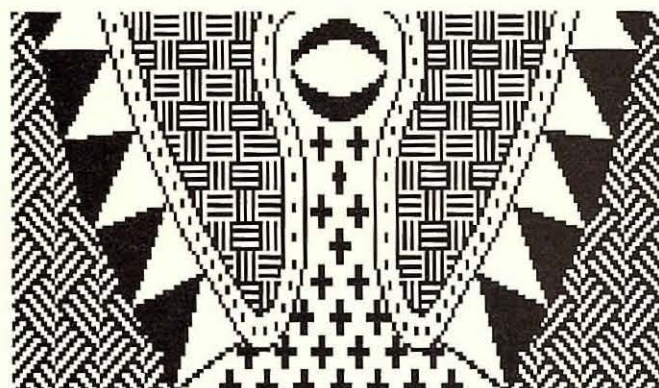


FIG 2



FIG 3

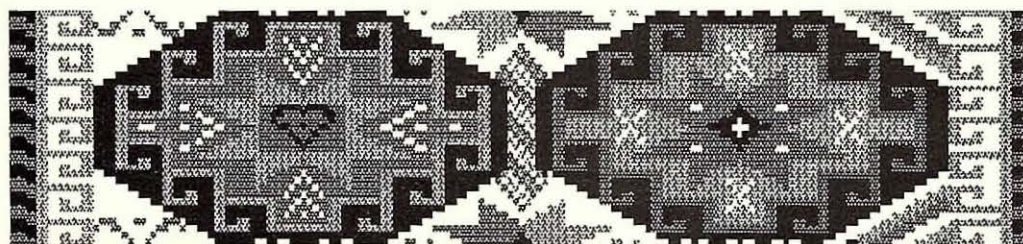


FIG 4

area for patterns that are to be knitted at this time. Your PC and Creation 6 has more than ample capacity to store all your patterns and is your main storage area, so keeping them in the console memory after they have been used is not only pointless, it is positively dangerous.

As an illustration of stitch pattern sizes, look at Figure 1. This is a very large design, 180 squares wide and more than 250 squares high. The section shown here is 180 wide and 176 high. The design is called Papua and is taken from the book "The Edward Taylor Collection Of Jacquard Designs". Fig 1 is a printout direct from the Creation 6 screen, but would be much too large to transfer direct to the console as its total number of bits is $180 \times 176 = 31,680$, twice as large as the number of bits available in a stitch pattern area memory. So we must divide it into sections of not more than 88 squares high. Figures 2 and 3 show this. Figure 2 is the lower section of 88 squares in height and Figure 3 is the top section, also 88 squares in height. The design in Figure 2 could be saved as Papua-A and the design in Figure 3 as Papua-B. When sending these to the console, Papua-A would go into the stitch pattern A section and Papua-B into the stitch pattern B section. Further sections of this pattern would then go into subsequent stitch pattern areas, but bear in mind that we do not wish to overflow the memory, while the next section of 88 squares will fill the working memory. So how do we use these sections?

Knit section one as stitch pattern A. Call stitch pattern B from the console. At the end of stitch pattern B, call stitch pattern C. After knitting stitch pattern C, we will have used all the patterns that were stored, but the design

will not be completed. This is where we need to re-program and send the next set of stitch patterns to the memory. In the case of Papua, there are several more, so we will have to bring up the next three sections and place them into stitch patterns A, B and C again and knit through these, before re-programming once again.

For this reason of re-programming, it is not possible to use the Form area of the E6000's program when working with very large designs. Each time you re-program, the Form Program will also discontinue as well as the stitch patterns, unless the design you are knitting from has a specially written Form program where the Form is chopped into sections as well. In cases such as these, a flashing figure or refer message number would appear on the console at this point where re-programming is necessary, with a written message within the pattern to also enter a new Form program. What has in effect been done with the Form Program is that, instead of the whole garment shape being entered as one program as is normally the case, the shape has been divided into sections that coincide with the stitch pattern lengths to be knitted with each worked out as a separate program. At the end of a stitch pattern length, the Form Program is completed. The next section of the shape is entered as an entirely new Form program, which will coincide with this section of the stitch pattern.

Figure four shows a printout from the Creation 6 screen of a four-colour design. This is also from the same book, this design being called "Sheherazade". The pattern itself is 180 squares wide and 35 rows high. To assess the amount of memory this will take, multiply 35 by 2 (remember that three- and four-colour designs take up double the memory of two colour designs); the result is 70. The width is 180 squares, so multiply this by the 70 obtained for height. Result, 12,600 BITS. This will fit easily into one stitch pattern section of memory and would be transferred to the console as stitch pattern A.

There are other considerations to take into account when transferring three- and four-colour patterns to the console and we shall be starting to take a look at these next time.

TEACH-IN

PUNCH OR THREAD LACE FABRICS

It's a stitch pattern of great variety that is almost as easy to knit as Fair Isle. Ann tells us how it works and how to knit it.

Ann Kite

Punch and thread lace are the same fabric. Punch lace is the name Silver give it, thread lace is Brother's name. It is a type of lace knitted with the main carriage and can be knitted on all Silver punchcard (and electronic) machines including Chunkies. The Brother 260 Chunky is the only Brother punchcard machine imported to the UK that can knit thread lace, though it can be knitted on at least some of their electronics, including the Brother 950 and 950i.

Punch lace (as I shall call it) is almost as easy as knitting Fair

Isle. As for Fair Isle, two yarns are used. The main yarn is a yarn that is fine or medium thickness in relation to your machine, but the second yarn is a VERY fine yarn or thread. Many knitters have been put off this stitch by some manuals which instruct them to use a fine nylon thread for the fine yarn. This results in a stiff fabric. Much more suitable is a fine cotton or cotton-and-polyester thread. By fine, I mean 30s cotton, fine as a sewing cotton and indeed you can use sewing cotton if you wish. You can also buy cotton/polyester thread on

cones from Ann Durkan.

To knit punch lace the main yarn is threaded through feeder 1 and the thread through feeder 2. The tension disc at the top of the yarn mast will need adjusting for the thread. The tension needs to be increased in order to grip the thread, so turn the disc to 6 or 7 on a Silver machine and to the "+" sign on a Brother machine. If this still doesn't grip it enough, take the fine yarn around the tension disc rather than just through. You may then need to reduce the tension on the disc a little, to 5 on a Silver machine and to between the "+" sign and the average sign on the Brother.

The cam lever is set to L on Silver machines and on Brother machines both the central buttons (MC and L) are pushed in.

The only other point to consider is the edge needles. Silver recommend bringing both edge needles to the holding position and having one holding lever set to hold and one to knit. As you knit, the edge needles will knit back every two rows.

On some machines I find I get a better result if I manipulate the edge needles in exactly the same way as for Fair Isle. That is, have both holding levers set to knit and bring the edge needle nearest the carriage to holding position on every row.

On Brother machines the

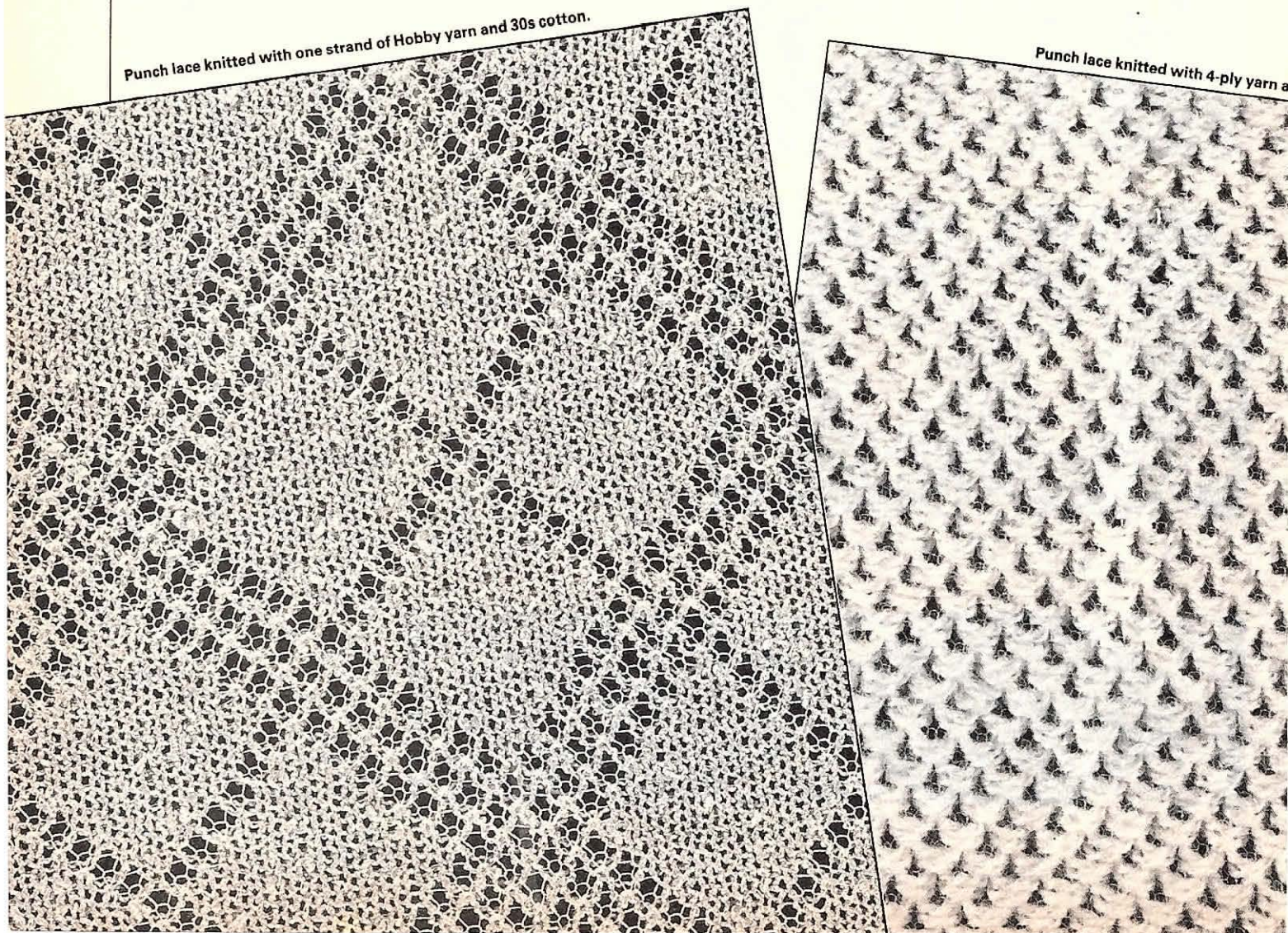
recommendation is that the edge needles should always be in the working position at the start of every row. So the end needle selection cams on punchcard machines should be put out of work. These cams are on the underside of the carriage and are put out of work using a transfer tool. Instructions for this are given in the manual on page 42. On electronic machines, you put the change knob to KCII. On KCII the edge needles are not selected automatically (as they are on KCI).

Putting the edge needle cams out of work (on Brother machines) will stop the edge needles being selected automatically on every row. However, they may still be selected by the punchcard or electronic pattern. So watch the edge needles. If they are selected, return them to the working position. You can simply push them back, as in the selected position the stitches are still on the open latches and won't fall off.

When you knit punch lace, the cotton thread in feeder 2 knits every needle on every row. The main yarn in feeder 1 knits the needles selected by the blanks on punchcard or electronic programme. (The Number one left hand light must be on on Silver or Knitmaster electronics and the Number 6 switch down on Brother electronics.)

Punch lace knitted with one strand of Hobby yarn and 30s cotton.

Punch lace knitted with 4-ply yarn a



To put it another way, both yarns knit on needles selected by the blanks, the cotton thread only on needles selected by the punched holes. It's the needles that knit the cotton thread only that give the lacy effect.

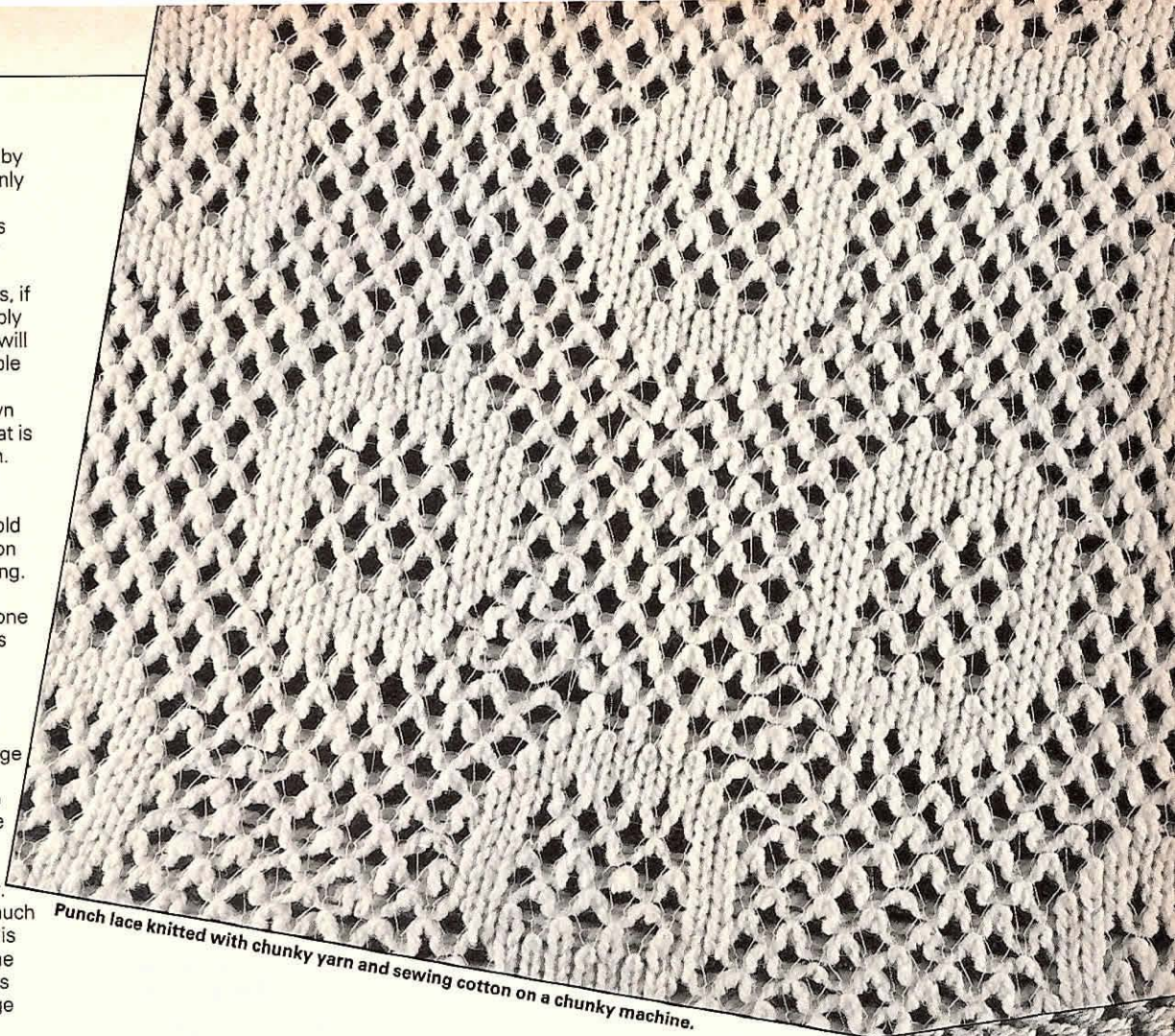
On standard gauge machines, if the main yarn is a pressable 2-ply yarn, then when pressed, you will get a fine drapable fabric suitable for dresses and suits.

Normally punch lace is shown knitted with a cotton thread that is the same colour as a main yarn. But why not try experimenting with a contrasting thread?

For evening wear, using a gold or silver thread instead of cotton can add a sparkle to your knitting.

On a Chunky machine, an alternative to cotton thread is one end of 2/30 industrial yarn. This makes a fabric less open than when using thread.

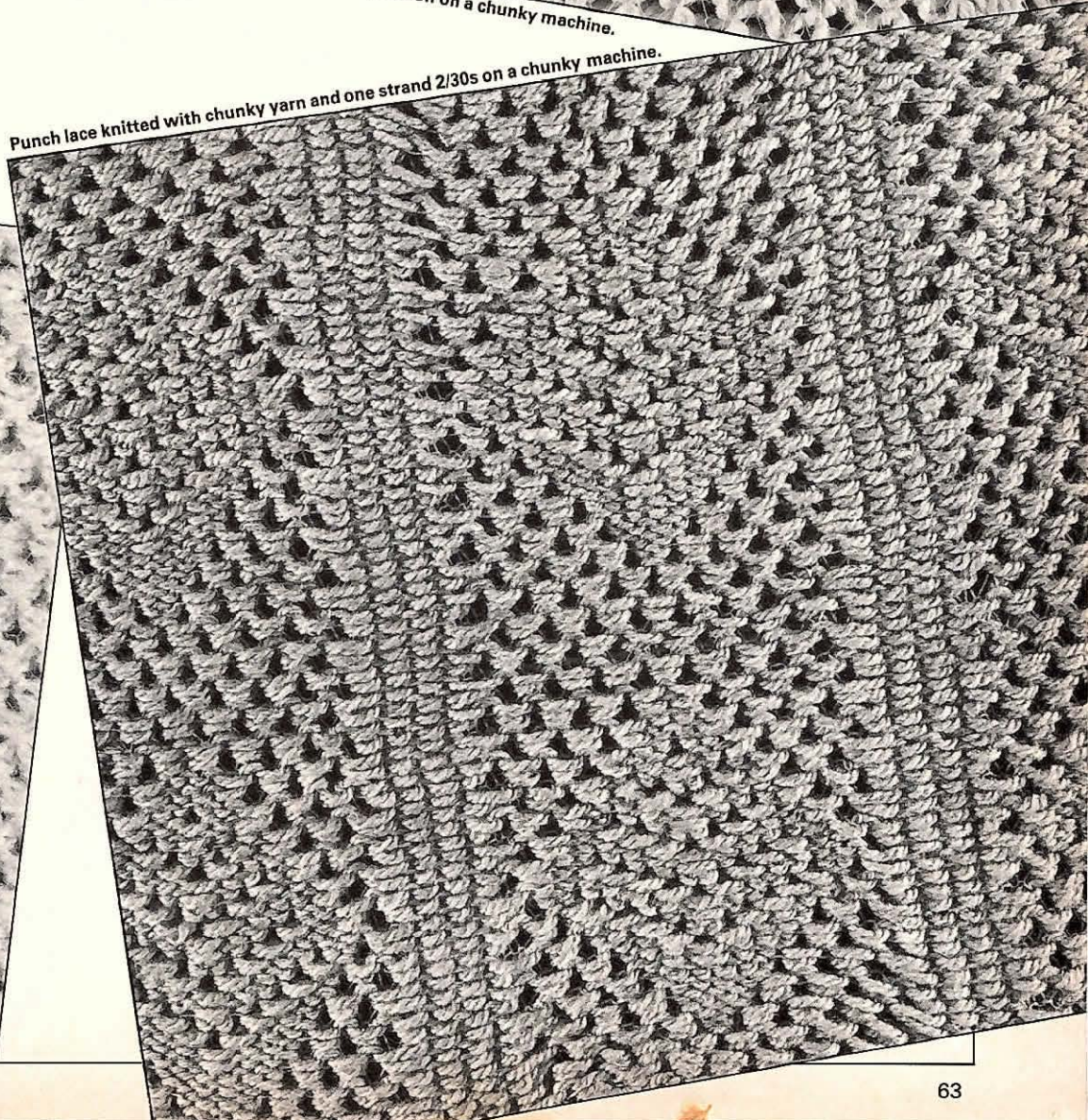
Your choice of pattern is, as ever, a personal affair. I prefer patterns that don't produce large areas where only the cotton thread has knitted, so I tend to choose patterns that only have one or two punched holes (or marked squares on electronic patterns) counting horizontally. Though, as I say, this is very much a matter of personal taste and is not a "rule" and there are some patterns in the electronic packs which may tempt me to change my preferences.



Punch lace knitted with chunky yarn and sewing cotton on a chunky machine.

Punch lace knitted with chunky yarn and one strand 2/30s on a chunky machine.

er thread on a standard gauge machine.



10



10 TUCK STITCH TOP AND SKIRT

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge punchcard machines with or without a ribber.

MATERIALS

Spectrum Vermont 4-ply Perlé.
2 [2, 2, 2, 2, 2, 2] x 500g cones in White (MY).
1 button.

Elastic to fit waist.

GARMENT WEIGHT

Finished Top in second size weighs 370g; Skirt weighs 245g.

The fibre content of this yarn is 100% Courteille. For further information about this yarn, please write to Spectrum Yarns, Spa Mill, New Street, Slaithwaite, Huddersfield, West Yorkshire HD7 5BB.

YARN THICKNESS

See last page.

MEASUREMENTS

TUNIC

To fit bust 82 [87, 92, 97, 102, 107, 112, 117] cm, 32 [34, 36, 38, 40, 42, 44, 46] in.

Actual size 93 [98, 104, 109, 114, 120, 125, 130] cm, 36¾ [38½, 41, 43, 45, 47¼, 49¼, 51¼] in.

Length to shoulder 72.5 [72.5, 73.5, 73.5, 73.5, 75, 75] cm, 28½ [28½, 29, 29, 29, 29½, 29½] in.

Sleeve seam 45 [45, 46, 46, 47, 47, 48, 48] cm, 17¾ [17¾, 18, 18, 18½, 18½, 19, 19] in.

SKIRT

To fit hips 87 [92, 97, 102, 107, 112, 117, 122] cm, 34 [36, 38, 40, 42, 44, 46, 48] in.

Actual size 93 [98, 104, 109, 114, 120, 125, 130] cm, 36¾ [38½, 41, 43, 45, 47¼, 49¼, 51¼] in.

Knitted length to waistband 66 cm, 26 in (adjustable).

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

25 stitches and 48 rows to 10 cm, 4 in measured over tuck stitch pattern (tension dial setting approximately 7).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

We used purl side of knitting as right side of garment.
Punch card, as shown, before starting to knit.

FRONT

Work as for back to **. K 72 [72, 72, 72, 72, 74, 74] rows. 34 [34, 40, 40, 40, 40, 44, 44] rows less have been worked to shoulder than on back.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 25 [25, 27, 27, 27, 29, 29] sts. Using nylon cord, K 47 [50, 53, 56, 59, 63, 65, 68] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 34 [37, 40, 43, 46, 50,

52, 55] sts rem. K 6 [6, 14, 14, 14, 14, 18, 18] rows. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

SLEEVES

Push 40 [40, 42, 42, 42, 42, 46, 46] Ns at left and 41 [41, 43, 43, 43, 43, 47, 47] Ns at right of

centre 0 to WP. 81 [81, 85, 85, 85, 85, 93, 93] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in tuck st patt. Shape sides by inc 1 st at each end of every 13th [13th, 13th, 13th, 14th, 14th, 14th, 14th] row until there are 111 [111, 115, 115, 115, 115, 123, 123] sts. K 7 [7, 13, 13, 2, 2, 8, 8] rows. RC shows 204 [204, 210, 210, 214, 214, 220, 220] and work measures 42.5 [42.5, 43.5, 43.5, 44.5, 44.5, 45.5, 45.5] cm, 16¾ [16¾, 17, 17, 17½, 17½, 18, 18] in. Cast off.

CUFFS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 59 [59, 62, 62, 65, 65, 68, 68] sts in 1x1 rib. K 5 tubular rows. Work as for back from * to *.

MACHINES WITHOUT RIBBER
Push 59 [59, 62, 62, 65, 65, 68, 68] Ns to WP. Work as for back from * to *.

ALL MACHINES

With K side facing, replace 81 [81, 85, 85, 85, 85, 93, 93] sts at lower edge of sleeve on to Ns, gathering evenly. Using MT, K 1 row. Cast off.

NECKBAND

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Using MY, cast on 140 [140, 146, 146, 152, 152, 158, 158] sts in 1x1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 29 rows. Transfer sts for st st. K 1 row. Using WY, K a few rows and release from machine.

MACHINES WITHOUT RIBBER
Push 140 [140, 146, 146, 152, 152, 158, 158] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-2 and MY, K 7 rows. Using MT-3, K 15 rows. Using MT-2, K 7 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row. Using WY, K a few rows and release from machine.

TUNIC

BACK

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1x1 rib. Push 59 [62, 66, 69, 72, 76, 79, 82] Ns at left and 60 [63, 67, 70, 73, 77, 80, 83] Ns at right of centre 0 to WP. 119 [125, 133, 139, 145, 153, 159, 165] Ns. Push corresponding Ns on ribber to WP. Arrange Ns for 1x1 rib. Using MY, cast on and K 5 tubular rows. * Carriage is at right. Set carriage for 1x1 rib knitting. Set RC at 000. Using MT-4 K 12 rows. Transfer sts for st st *.

MACHINES WITHOUT RIBBER

Push 59 [62, 65, 68, 71, 76, 79, 82] Ns at left and 60 [63, 66, 69, 72, 76, 79, 82] Ns at right of centre 0 to WP. 119 [125, 131, 137, 143, 152, 158, 164] Ns. * Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MY, K 23 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed *.

3rd, 4th AND 5th SIZES

Inc 1 st at each end.

6th, 7th AND 8th SIZES

Inc 1 st at right edge.

ALL SIZES

119 [125, 133, 139, 145, 153, 159, 165] sts.

ALL MACHINES

Set RC at 000. Using MT, K 1 row. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Release card and cont in tuck st patt. K 230 rows. RC shows 232 and work measures 50.5 cm, 20 in. Place marker at each end **. K 96 [96, 102, 102, 102, 102, 108, 108] rows.

SHAPE NECK

Note patt row on card. Using a length of MY, cast off centre 41 [41, 43, 43, 43, 43, 45, 45] sts. Using nylon cord, K 39 [42, 45, 48, 51, 55, 57, 60] sts at left by hand taking Ns down to NWP. Cont on rem sts for first side. K 1 row. Dec 1 st at beg of next and every foll alt row until 34 [37, 40, 43, 46, 50, 52, 55] sts rem. Cast off. With carriage at right, unravel nylon cord over rem Ns bringing Ns back to WP. Lock card on number previously noted. Take carriage to left without knitting. Release card and cont in tuck st patt. Finish to correspond with first side, reversing shapings.

POCKET

Push 15 Ns at left and 16 Ns at right of centre 0 to WP. 31 Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Push Ns to HP. Using MY, cast on by hand. Push Ns to UWP. Set RC at 000. K 1 row. Insert punchcard and lock on first row. K 1 row. Release card and cont in tuck st patt. K 54 rows. Remove card. Using WY, K a few rows in st st and release from machine.

POCKET TOP

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 35 sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-5/MT-5, K 6 rows. Make a buttonhole over centre 2 Ns. K 6 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 35 Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MY, K 6 rows. Make a buttonhole over centre 2 Ns. K 11 rows. Make another buttonhole over same Ns as before. K 6 rows. Push Ns from

NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With K side facing, replace sts at top of pocket on to Ns inc evenly. Using MT, K 1 row. Cast off.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Steam carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves between markers. Join side and sleeve seams. Join neckband seam. Pin neckband into position. Unravelling WY as required, backstitch through open loops of last row worked in MY. Sew pocket into position. Finish buttonhole and sew on button.

MACHINES WITH RIBBER

Fold neckband in half to inside and catch down.

SKIRT

BACK AND FRONT ALIKE

Push 59 [62, 66, 69, 72, 76, 79,

82] Ns at left and 60 [63, 67, 70, 73, 77, 80, 83] Ns at right of centre 0 to WP. 119 [125, 133, 139, 145, 153, 159, 165] Ns. Using MT and WY, cast on and K a few rows ending with carriage at right. Set RC at 000. Using MY, K 11 rows. Insert punchcard and lock on first row. Set carriage for patt. K 1 row. Set RC at 000. Release card and cont in tuck st patt. K 318 rows. Adjust length at this stage, if desired. Using WY, K a few rows in st st and release from machine.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

WAISTBANDS

MACHINES WITH RIBBER

With ribber in position and carriage at right, set machine for 1×1 rib. Using MY, cast on 95 [101, 107, 113, 119, 125, 131, 137] sts in 1×1 rib. K 5 tubular rows. Carriage is at right. Set carriage for 1×1 rib knitting. Set RC at 000. Using MT-3/MT-3, K 29 rows. Transfer sts for st st. K 1 row.

MACHINES WITHOUT RIBBER

Push 95 [101, 107, 113, 119, 125, 131, 137] Ns to WP. Push every 3rd N back to NWP. Using MT and WY, cast on and K a few rows ending with carriage at left. Set RC at 000. Using MT-3 and MY, K 29 rows. Push Ns from NWP to WP and make a hem by placing loops of first row worked in MY evenly along the row. Unravel WY when work is completed. K 1 row.

ALL MACHINES

With K side facing, replace 119 [125, 133, 139, 145, 153, 159, 165] sts from upper edge on to Ns as follows: 1 st on to each of first 15 [16, 17, 18, 19, 20, 21, 22] Ns, 2 sts tog on to each of next 12 [12, 13, 13, 13, 14, 14, 14] Ns, 1 st on to each of next 41 [45, 47, 51, 55, 57, 61, 65] Ns, 2 sts tog on to each of next 12 [12, 13, 13, 13, 14, 14, 14] Ns and 1 st on each of last 15 [16, 17, 18, 19, 20, 21, 22] Ns. Using MT, K 1 row. Cast off.

MAKING UP

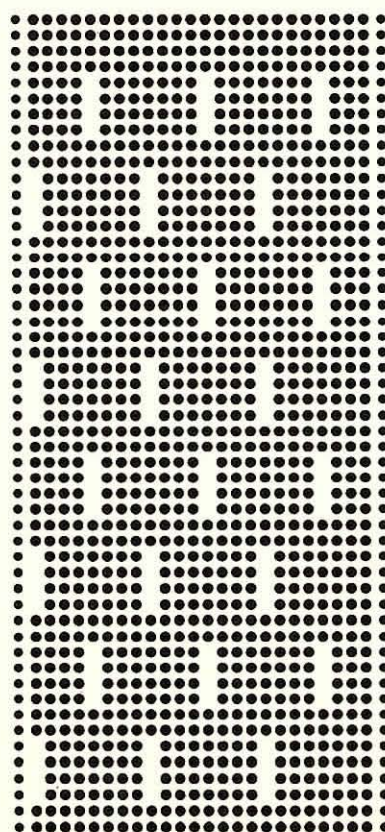
Join side seams, leaving an opening in waistband.

MACHINES WITH RIBBER

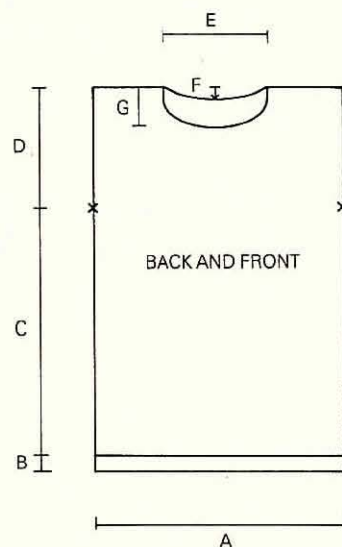
Fold waistband in half to inside and catch down.

ALL MACHINES

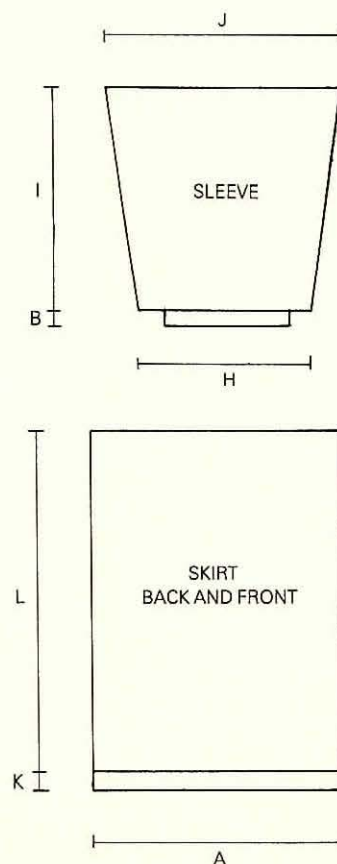
Insert elastic into waistband and join ends securely. Close opening. Turn up 12 rows at lower edge and catch down loops on inside.



PUNCHCARD



- A = 47.5 [50, 53, 55.5, 58, 61, 63.5, 66] cm
 B = 2.5 cm
 C = 48 cm
 D = 22 [22, 23, 23, 23, 23, 24.5, 24.5] cm
 E = 20 [20, 21, 21, 21, 21, 22, 22] cm
 F = 2 cm
 G = 7 [7, 8, 8, 8, 8, 9, 9] cm
 H = 32 [32, 34, 34, 34, 34, 37, 37] cm
 I = 42.5 [42.5, 43.5, 43.5, 44.5, 44.5, 45.5, 45.5] cm
 J = 44 [44, 46, 46, 46, 46, 49, 49] cm
 K = 3 cm
 L = 66 cm



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TALKING POINT

CHANGING COLOURS

We are some way yet from Autumn but that is no reason not to consider the way we can change colours on the needlebed to use up left over yarn or simply make a splash with colours we've always wanted to knit together.

Shelagh Hollingworth

GOODBYE TO STRIPES

Well, not exactly, but simply using up bits and pieces in stripes can be rather boring if you create the stripes in regular numbers of rows.

The secret is to arrange the stripes so that they do not appear to be in regular order and this can be done in a number of ways.

First choose a pattern that is the design you want and in plain stocking stitch. By design I mean the shapes of the individual pieces and finished look while the reason for stocking stitch is that colour is often the only finishing touch a garment needs – texture and colour works sometimes but not always.

Look at the total amount of yarn required for the size you will be making. Making sure that the available yarn is of the same quality, that is double knitting or chunky and so on, gather the total amount together. If you would like to work in a striped pattern, how about working in variegated stripes? For just two-coloured

stripes you can still work in regular row sections but if you have the purl side as the right side the stripes blur in a pleasant way and merge toning colours splendidly.

Working the stripes regularly in variations of two rows, alternating the colours (picture 1), gives you an easy way to estimate how much of each colour you will need. Although the stripes change in depth, you are still using the colours in equal amounts, therefore approximately half of the total amount is required for each colour, plus extra for borders.

The muted stripes can be worked with any quantity of yarn making up the total, just add in the colours where you will, provided you have enough left over for borders. The same effect looks stunning worked sideways. Stripes always look good when they are vertical and the same goes for the soft edges of these stripes. Try with eight rows of each colour, followed by six rows then four rows and finally two rows. You will be able to get an



Picture 3

idea of the finished look from your tension sample.

Stripes are not so obvious if the amounts of yarn are used in block sections; for example, three colours can be worked as three plain areas ranging from dark to medium and then light. To avoid this looking too plain and the break-off rows being very abrupt try using a small pattern to divide the colours. Picture 2 shows an example of a three row pattern that blends in the colours. This sample looks like stripes because it includes at least two examples but this idea can be used between large areas of colour to merge the colour change edges.

COLOUR CHANGING IN PATTERNS

Rejecting stripes while using up leftovers means turning to pattern stitches.

The obvious method is to use a Fair Isle pattern – not in stripes if you can help it. Try using an all-over colour pattern, not strictly Fair Isle, which makes it easy to estimate the quantities you will need. Picture 3 shows a simple hounds-tooth check. Using just four rows of pattern, this sample was worked on the Singer Big Nine and after the first four rows was extremely easy to work. The blessing of a pattern like this, where the motif alternates between dark and light, is that you

know you are using equal amounts of each shade. If you think that such a pattern will take too long, you can always mix it with either plain stocking stitch or striped (yes, they creep in here too) sections.

There is no need to work pattern sections across all the stitches. By joining seams carefully with mattress stitch the join will not show and the work will appear to have been made in one piece. This opens possibilities such as a "V" neck sweater with stripes on the right and hounds-tooth check on the left. How about going wild and making squares of patterns and joining them to make a sweater?

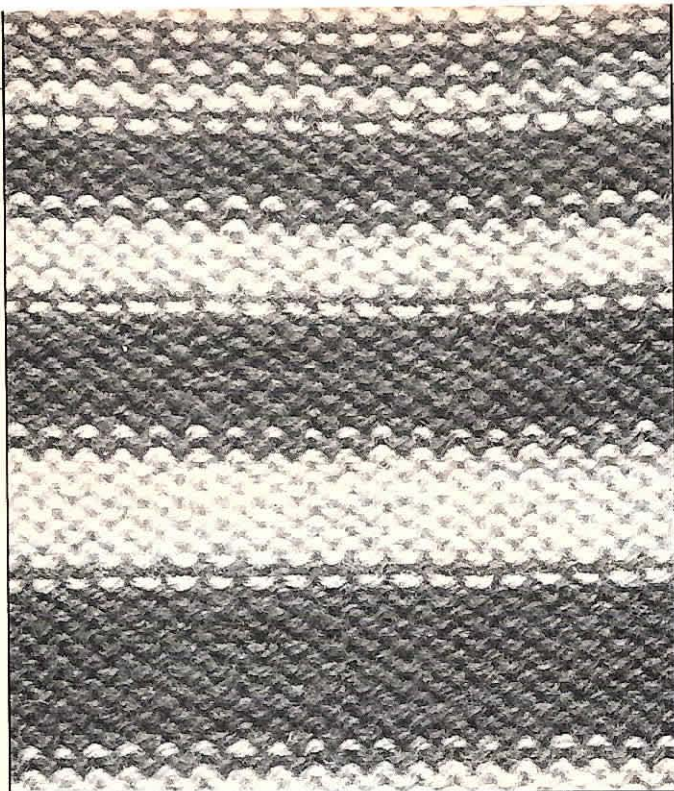
Picture 4 shows another way of mixing colours equally in pattern. This tuck stitch is easy to work on the Singer Big Nine and you can see from this sample that by working with a lighter shade for the background for the first four pattern repeats followed by a darker one for the background, similar amounts of yarn have been used over the same number of rows.

There are all sorts of ways you can adapt these ideas to make the patterns give your own exclusive results. Having established a striped repeat you can have a go at introducing a lace pattern or some crossed stitches. It doesn't take long and a few minutes trying things out could mean hours saved later and some useful space where you have used up some leftover yarns.

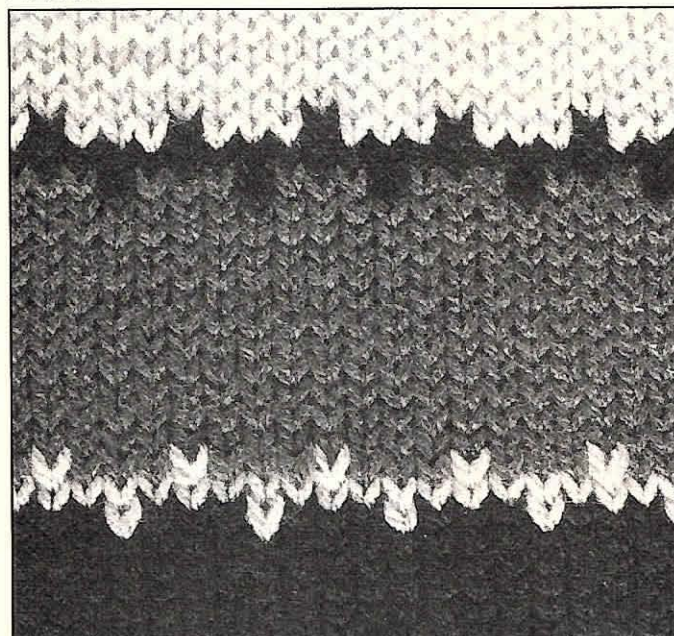
The Woolleys

by Doug Baker



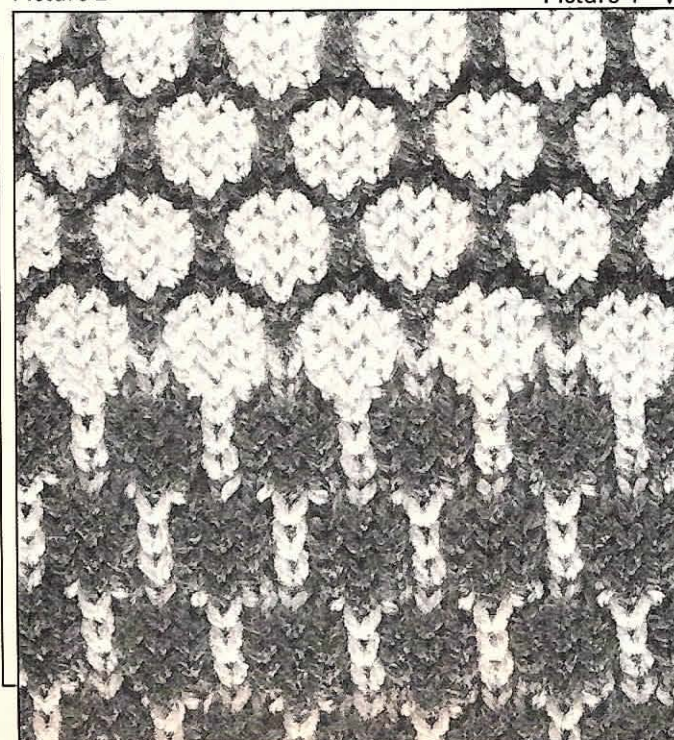


Picture 1



Picture 2

Picture 4 ▼



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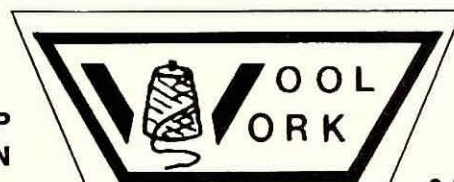
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AUGUST

RIS BISHOP

Inspirations

COUNTRYSIDE CELEBRATION

In the warm August sunshine, poppies flower among the golden wheatfields. In the distance, as the harvesting of the crop commences, **haystacks are being built, sheltered by trees and rolling hills.** The 'poppy' section makes an attractive border pattern, which can also be repeated as an "all-over" Fair Isle design, making a useful addition to your collection of floral designs.

YARNS AND COLOURS

For the 'poppies' use light green (not too bright) for the leaves and red for the poppy flowers. I prefer crimson or deep orange rather than pillar-box red, as these colours show up better with a dark contrast colour and look more realistic. You need very dark shades for the contrast colours such as dark bottle or olive-green for the poppies and peat or other dark brown for the rest of the landscape. For the background of the landscape and for the plain knitted part of the garment, I like light sand or straw colour.

With this type of detailed design, I find the best yarn combination is a smooth crêpe or cotton yarn for the pale background and floral colours and a matt wool or man-made fibre for the dark contrast colours.

LANDSCAPE DESIGN

Knit welts in dark green.

Knit in Fair Isle (120 rows) as follows:-

Rows 1-25 = light green in feeder 1, dark green in feeder 2.

Rows 26-47 = crimson in feeder 1, dark green in feeder 2.

Rows 48-120 = straw in feeder 1, dark brown in feeder 2.

Continue in plain knitting with straw colour.

POPPY DESIGN

To use as a single border design, knit as for rows 1-47 of 'landscape design' and continue in plain knitting with dark green.

To use as a repeating pattern (as illustrated), I prefer to knit as follows:-

Knit welts in dark green. Using card A only, knit following rows:

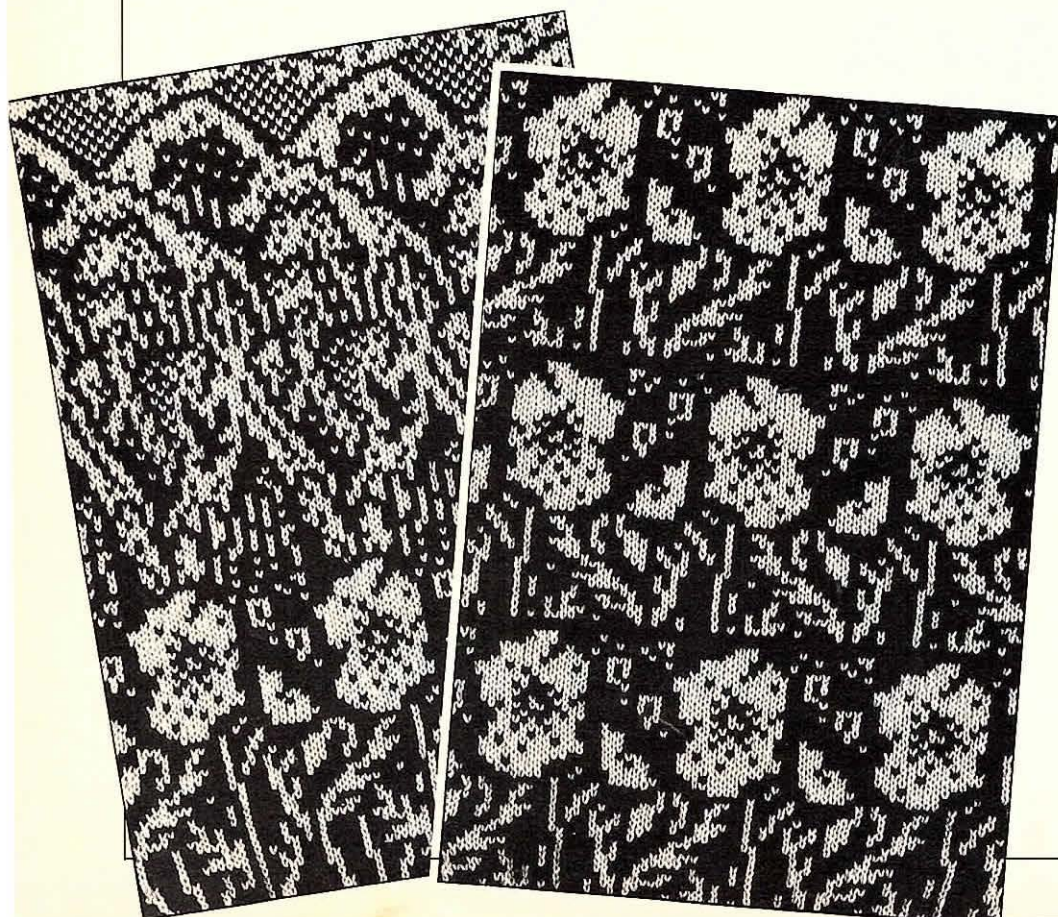
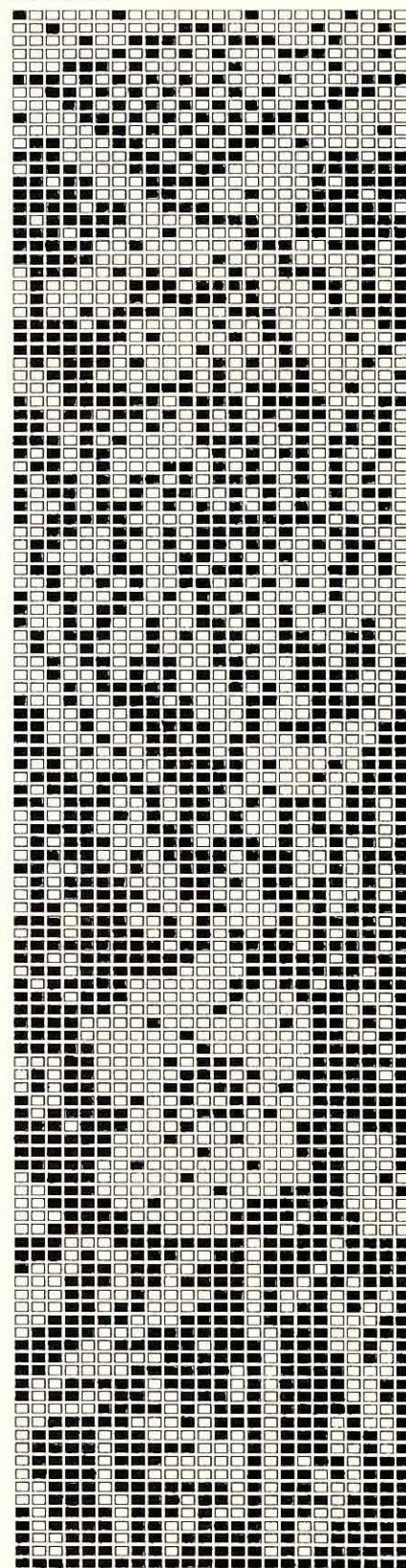
* Rows 9-25 = light green in feeder 1, dark green in feeder 2.

Rows 26-47 = crimson in feeder 1, dark green in feeder 2.

Reset card to row 9. Knit two rows plain in dark green. Release card and repeat from *.

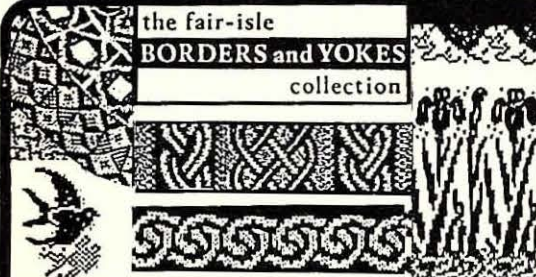
Note - in the sample illustrated, I have reversed the direction of the motif (punchcard machines, turn card over to 'blank' side) on alternate repeats of the design.

ELECTRONIC



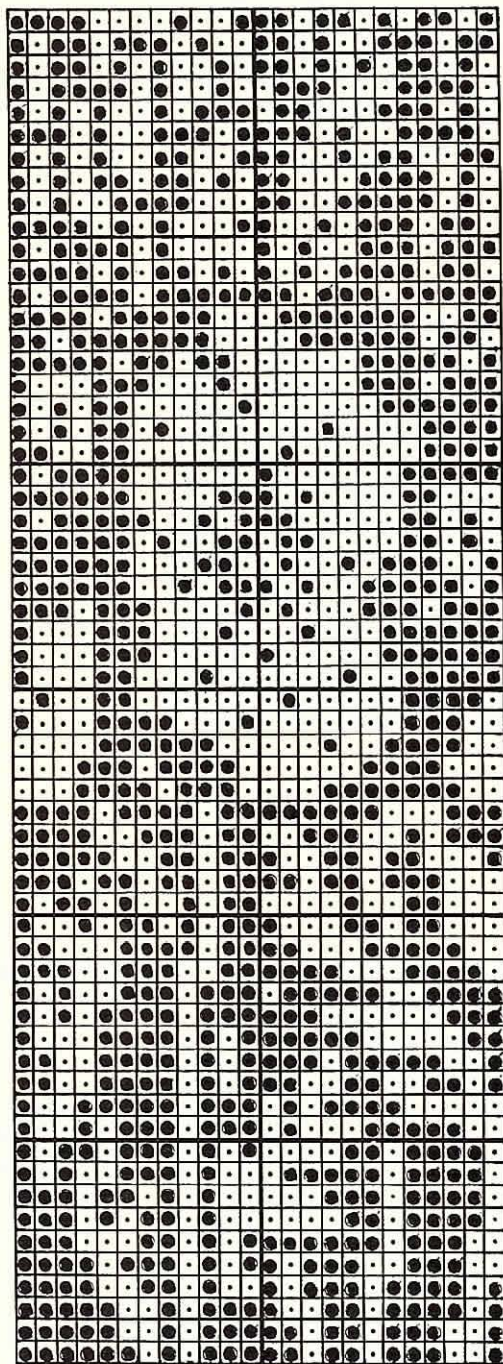


72▶

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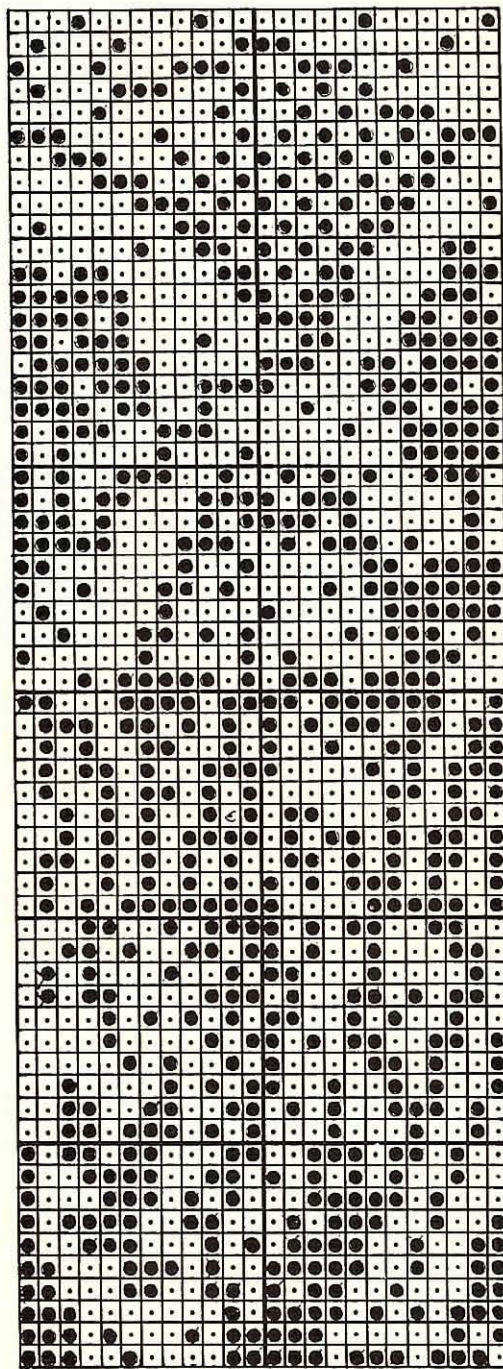
71

CARD A



Join top
of card A
to bottom
of card B
so that
design is
continuous.

CARD B



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SPOTLIGHT

YOUNG KNITTERS FROM CWMBRAN

Anne Smith visited the Hobby Horse charity knitting event earlier this year and found an impressive group of young designers had entered the knitting competition organised by Hobby Horse and their schools.

We turn our spotlight on the winners whose designs will be MKM patterns for you to knit.

Hobby Horse Knitting group, which consists of Sue Shirlow, Liz King and Chris Williams, held their eighth 'Days for Machine Knitters' at the beginning of the year. The yearly event raises money for charity and this year £1,500 was raised for the local hospital, St Woolos' appeal Surgery without tears. Part of the weekend's activities was the final of a knitting competition held in conjunction with the three local Comprehensive schools in Cwmbran, Gwent. As part of the national curriculum, children are expected to find out about and use as many different textiles and machines as possible. The competition was held to encourage young Machine Knitters to design and make their own garments. There were lots of entries and all of a very high standard. Anne Smith was there to judge the competition and was so impressed with the winners that we are featuring them in our magazine; two this month, three in September and the final one in October.

The winners were boys and girls ranging in age from 12 to 16.

Jane Fry, the winner of the competition is 14 and in her third year at Croesyceiliog Comprehensive School. Jane used to be a Girl Guide and gained her Baden Powell Trefoil. She is a keen Ranger, working towards her Duke of Edinburgh Bronze Award. Jane contemplated designing a jumper based on her favourite sport of canoeing, but found it too ambitious. She plays chess at school and thought the black and white of the chessboard was far more effective. You can see her jumper in this issue of MKM.

Jenny Rappel is also 14 and she too attends Croesyceiliog Comprehensive School. She likes

Back row, left to right: Robert Hughes, Paula Cooper, Jane Fry and Jenny Rappel. Front row, left to right: Richard Hughes (wearing Gavin Jones' sweater - he was playing rugby) and Rebecca Law.



reading, sewing, cross stitch and playing the piano. She doesn't play chess but thought the contrast of black and white would be very striking. Her garment is also appearing in this month's issue of MKM.

Robert Hughes is 12 and a pupil at Llantarnam School. His hobby is playing golf and he designed his entry during art lessons at school. His very striking jumper will be featured in the September issue of MKM.

Gavin Jones is 12 years old and also a pupil at Llantarnam School. He is a very keen sportsman and enjoys football, fishing and rugby. He designed his jumper with a regular pattern

of rugby posts and a rugby ball in his extra art lessons at school. You too can play rugby in September when we will be featuring Gavin's jumper.

Paula Cooper is 16 and she also attends Llantarnam School. She enjoys horse riding with her sister Clare and her other hobbies are netball, swimming and drawing. Paula designed a motif of a horse as she is with horses all the time and regularly goes eventing. Her jumper will be in the September issue of MKM.

Rebecca Law is 13 and is another pupil at Croesyceiliog

Comprehensive School. Her hobbies are hockey, netball, swimming and playing the piano. She is a keen skier and wears a jacket with skiers on the back which gave her inspiration for her design. If you are going skiing, why not knit Rebecca's jumper which will be appearing in our October issue.

For more information about next year's event, which will be held on the 20th/21st February, contact: Sue Shirlow, 23 Ludlow Close, Llanvravon, Cwmbran, Gwent.

FOCUS

Following the three articles in which Anna has reported on the DesignaKnit 4 software, a great design aid for any knitter, she concludes by exploring the extra facilities provided by the DesignaKnit 4 Professional package.

Anna Stevens

The classic styles of drop shoulder, set-in sleeve, raglan and saddle shoulder sweaters are undoubtedly the shapes that most of us knit on a regular basis, so the Standard version of DesignaKnit can cater for many of your day to day knitting pattern requirements. The comprehensive range of facilities that it provides makes it possible for you to create patterns for all of these popular garment shapes, to suit your own individual tensions and measurements. Whether you need a pattern for a tiny baby or a large adult, for tuck stitch, slip stitch, lace, Fair Isle, garter stitch, intarsia or just plain stocking stitch, DesignaKnit Standard can produce it. So what more could you want? Well, you might want to knit a dolman sweater, a bolero or a cross-over cardigan. How about a shawl, babies' dungarees or a cuddly toy? Maybe a sideways knit, diagonal knit, collar or insert? Unfortunately, the Standard version of DesignaKnit 4 cannot produce patterns for any of these, which is exactly why the Professional version has been developed.

The Professional package has all the features of the Standard version plus two extra sections called ORIGINAL DRAWING and EXACT STITCH LAYOUT.

The ORIGINAL DRAWING section is similar in principle to a charting device in that it allows you total freedom to create a diagram of any shape that you want and to knit that shape using the yarn, stitch pattern and tension of your choice. The big difference of course between DesignaKnit Professional and a charting device, is that DesignaKnit Professional is a computer program rather than a

knitting machine attachment. The diagram is therefore drawn on the computer screen with the aid of a mouse instead of being drawn on to paper or a plastic sheet. When you are ready to knit the shape, the program will convert your diagram into stitches and rows according to your tension. The knitting instructions can be printed out on paper in a variety of different chart formats or in diagram form with Japanese notation as described in my article in the June issue. The stitch and row chart can also be viewed and edited on the screen within the EXACT STITCH LAYOUT section if required.

As with the STANDARD version, there is an excellent on screen tutorial to help you get to grips with the extra facilities of the Professional package. The first part of the ORIGINAL drawing tutorial shows how you can create a simple garment in the STANDARD shaping section and then modify it in the ORIGINAL section. This is a very useful facility because many of the so called 'different' styles that we want to knit are often based on one of the classic shapes. A bolero for example, is really just a short cardigan with curved front edges and a crossover cardigan just has extra width built in to the front pieces so that they overlap each other. It would not be possible to design either of these two garments in the STANDARD version of DesignaKnit as there is no way of creating the specially shaped front pieces. With the Professional version however, the basic cardigan could easily be designed in the STANDARD shaping section, leaving only the front edges to be manually adjusted within the

ORIGINAL shaping section.

Another extremely useful feature of the Professional package is that it allows you to rotate a garment piece through any angle. This means that you could for example, take the pieces of a garment originally designed for conventional knitting and rotate them through 90 degrees to get a pattern for sideways knitting. Rotating through 180 degrees would produce a pattern for knitting from top to bottom and rotating through 45 degrees would produce a pattern for a diagonal or bias knit.

The second part of the ORIGINAL DRAWING tutorial explains how to create your own shapes entirely from scratch. To be able to do this successfully, you do need to have a reasonably good understanding of how to draw two dimensional shapes that, when knitted, will fit together to create three dimensional garments. Whereas the STANDARD shaping section will not, for example, allow you to have a sleeve head that is too big or too small for the armhole, this is not the case with the ORIGINAL shaping section. It is left entirely to you to make sure that your garment pieces will fit together correctly. To help you do this, there is a facility that will measure along the perimeter of any part of the shape for you. It is therefore possible to measure around an armhole curve and compare the measurement with that of the sleeve head.

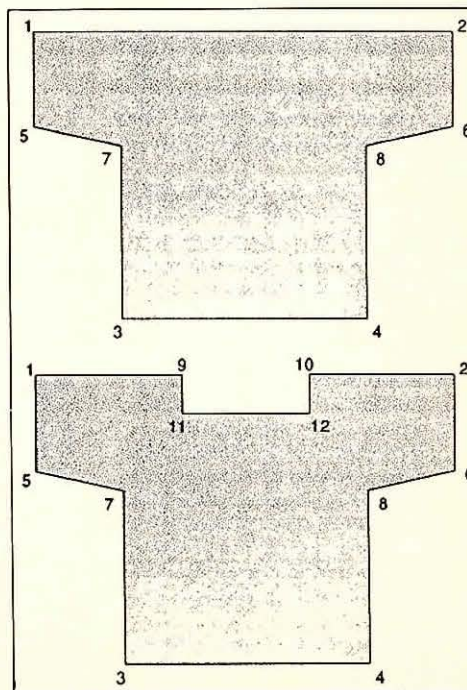
Although I have used the term 'garments' here, you are of course free to design anything you like in the ORIGINAL shaping section if you have the necessary knowledge to be able to do so. Anyone who has completed the City and Guilds course, or who can confidently design their own garments, with a charting device for instance, should have sufficient knowledge to be able to use the Professional program.

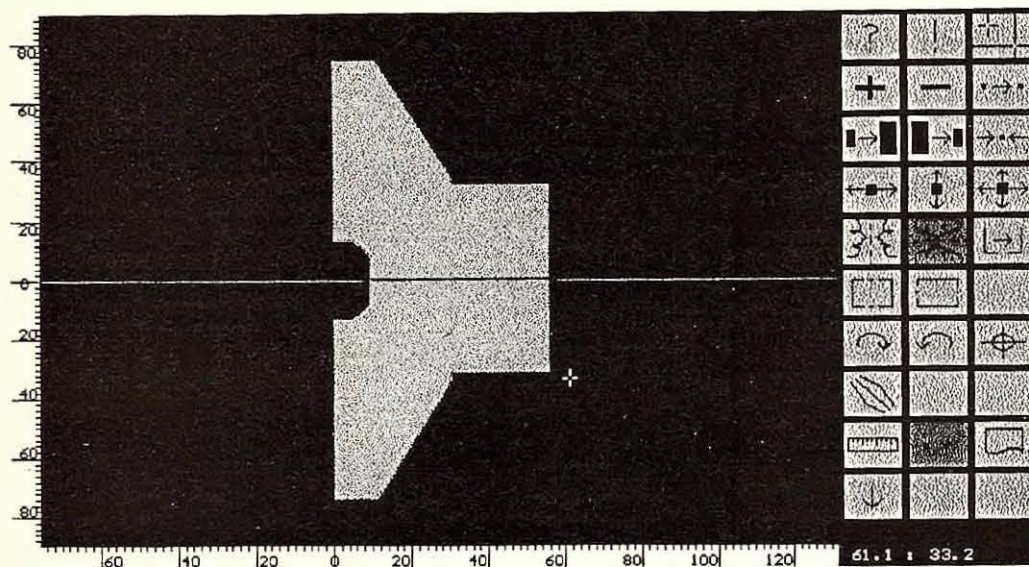
Creating your own diagram on the screen does not actually involve any drawing because it is done by plotting a series of points or co-ordinates, which the computer automatically joins up to form a two dimensional shape. It is a bit like joining the

dots in a dot to dot picture, except that you have to decide where the dots will go and the computer does the joining up!

Plotting points is done by moving a cursor around the screen with the mouse. It is possible to use the arrow keys if you do not have a mouse but this is rather slow and tedious. The cursor is displayed as a cross hair which has two modes. If the cross hair is white, it is in its 'non-active' mode. If the cross hair is yellow, it is in its 'active' mode. The 'non-active' mode is used for moving around the screen whilst the 'active' mode is required to actually plot a point. Clicking with the left mouse button when the cursor is in its 'active' mode will plot the point at the current cursor position. When starting to design a NEW PIECE, you will be presented with a square block on the screen. The block is defined by six points to get you started. You can begin to design your shape by moving or deleting these existing points and adding new points as required.

A point is needed wherever two lines meet, so the number of points needed and their positions on the screen will depend upon the shape and dimensions of the particular piece that you wish to knit. A square or rectangular blanket, for example, would only need four points, one at each corner, whereas a simple 'T' shape top would need eight points. The same 'T' shaped top with a square neckline would need twelve points, as illustrated below.





A 'screen dump' from the ORIGINAL DRAWING screen

If you take a shape from the STANDARD section in to the ORIGINAL section, the points for that shape will of course already exist. Altering the shape is therefore achieved by moving or deleting the existing points and adding new points if required.

The ORIGINAL DRAWING screen has two rulers, one down the left hand side and another along the bottom, to enable you to plot your points accurately. You can choose whether you want the rulers to be in inches or centimetres and it is possible to work to millimetre accuracy if you need to.

On the right of the ORIGINAL DRAWING screen is a set of squares (called buttons) with symbols on them. These symbols represent the various functions that are available to help you with your designing. Clicking with the mouse while the cursor is positioned over one of the buttons turns on the appropriate function or turns it off if it is already on. Some of these functions are for moving, adding and deleting points from your shape, whilst others are concerned with manipulating the entire shape. You can, for example, zoom in to an area to enable you to work more precisely and then zoom back out again when you have finished. A shape can be flipped from left to right, mirror imaged vertically and / or horizontally and rotated through any angle as mentioned earlier. All the function buttons are fully explained in the manual and it is worth taking some time to experiment with each function so that you know which ones to use to obtain the best results.

Anything that you design in

the ORIGINAL shaping section can of course be saved on to disk for future use. A particularly helpful feature of the Professional program is the COPY function. This enables you to copy a piece from a previously designed garment that you have saved on to disk and import it into the file that you are currently working on. By using this facility it is possible to create a totally new garment simply by combining pieces from other garments, providing of course that you remember to make any necessary alterations to ensure that the pieces will fit together correctly!

Although you can only work on one piece of a garment at a time, you can have up to sixteen separate pieces in each garment file, as long as they will all be knitted to the same stitch and row tension. For a garment that consists of one or more pieces to be knitted at different tensions, a separate file is needed for each tension. Thus a sweater with front and back in tuck stitch and sleeves in stocking stitch would have to be split into two files, one containing the front and back pieces and another containing the two sleeves.

It does not take long to get used to plotting points on screen with the mouse, so creating simple straight line shapes soon becomes quite easy. However, anything involving curves is not so straightforward. Points are always joined by straight lines and so curved armholes, necklines and so on have to be built up gradually by plotting a series of closely positioned points. The more points you use, the smoother the curve will be.

However, having created your shape, you can make stitch by stitch adjustments if necessary using the EXACT STITCH LAYOUT facility.

The EXACT STITCH LAYOUT section lets you view the stitch and row chart that the program has produced from your diagram. You are therefore able to see how the stitches at the edge of your shape will be increased or decreased. If you

are not happy with the way the program has arranged any of the increases or decreases, you can manually adjust them to suit your requirements. Before you can view any piece of your garment in the EXACT STITCH LAYOUT section, you must enter the details of your main stitch tension on the TENSIONS screen. If you forget to do this, the program will work out the stitch and row chart from its own default tension, which is unlikely to be the correct one for your garment! As with the STANDARD version, shapes that you design in the ORIGINAL section can be superimposed on to stitch patterns created in the COLOUR PATTERN section. The Professional version offers the additional feature of being able to make adjustments to the stitch layout from within the COLOUR PATTERN section, so you can edit your colour pattern and stitch layout at the same time if you want to.

It does take time to become familiar with all the features of the ORIGINAL shaping section but, with patience and practice, you could soon be knee deep in patterns for a whole variety of made to measure designer garments!

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11 RIB AND CABLE SWEATER

PATTERN RATING

** Fairly easy for knitters with some experience.

MACHINES

This pattern is suitable for standard gauge machines with a ribber.

MATERIALS

Bramwell Cotton Savannah.
2 [2, 2] x 250g cones in Peach (MY).
Crochet hook.

GARMENT WEIGHT

Finished garment in second size weighs 410g.

The fibre content of this yarn is 100% Mercerised Cotton. For further information about this yarn, please write to F. W. Bramwell & Co Ltd., Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU.

YARN THICKNESS

See last page.

MEASUREMENTS

To fit bust 87 [92, 97] cm, 34 [36, 38] in.
Actual size 110 [115, 120] cm, 43¼ [45¼, 47¼] in.
Length to shoulder 59 cm, 23¼ in.
Sleeve seam 37 cm, 14½ in.

Instructions are written for the smallest size, larger sizes follow in square brackets. If only one figure is given, it applies to all sizes.

TENSION

32 stitches and 38 rows to 10 cm, 4 in measured over cable pattern (tension dial setting approximately 7/9).

For perfect results, please check your tension carefully.

ABBREVIATIONS

See page 4.

KNITTING NOTES

Count Ns in NWP marked 'X' as sts throughout.

CABLE PATTERN

K 10 rows. Cross sts 1, 2 and 3 in front of sts 4, 5 and 6.

BACK

With ribber in position and carriage at right, set machine for 2x2 rib. Push 89 [93, 97] Ns at left and right of centre 0 to WP. 178 [186, 194] Ns. * Push corresponding Ns on ribber to WP. Arrange Ns for 2x2 rib. Using MY, cast on and K 3 tubular rows. Carriage is at right. Set machine for 2x2 rib knitting. Set RC at 000. Using MT-4/MT-6, K 40 rows *. Transfer sts as on needle diagram 1. Set RC at 000. Using MT/MT, cont in cable patt. K 116 rows. Work measures 34.5 cm, 13½ in.

SHAPE ARMHOLES

Cast off 5 sts at beg of next 2 rows and 3 sts at beg of foll 2 rows. Dec 1 st at each end of every foll alt row until 152 [160, 168] sts rem **. K 68 rows.

SHAPE NECK

Using a length of MY, cast off centre 30 sts. Push 61 [65, 69] Ns at left to HP and cont on rem sts for first side. K 1 row. Cast off 7 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next row.

SHAPE SHOULDER

Cast off 7 [8, 9] sts at beg of next row and dec 1 st at beg of next row. Cast off 7 [8, 9] sts at beg of next and foll 2 alt rows. K 1 row. Cast off rem 10 sts. With carriage at left, push rem Ns from HP to WP. Finish to correspond with first side, reversing shapings.

FRONT

Work as for back to **. K 50 rows.

SHAPE NECK

Using a length of MY, cast off centre 30 sts. Push 61 [65, 69] Ns at left to HP and cont on rem sts

for first side. K 1 row. Cast off 7 sts at beg of next row, K 1 row. Cast off 5 sts at beg of next row, K 1 row. Cast off 3 sts at beg of next and foll 2 alt rows, K 1 row. Dec 1 st at beg of next and foll alt row. 38 [42, 46] sts. K 16 rows. **SHAPE SHOULDER**
Cast off 7 [8, 9] sts at beg of next and foll 3 alt rows, K 1 row. Cast off rem 10 sts. With carriage at left, push rem Ns from HP to WP. Finish to correspond with first side, reversing shapings.

SLEEVES

With ribber in position and carriage at right, set machine for 2x2 rib. Push 48 Ns at left and right of centre 0 to WP. 96 Ns. Work as for back from * to *. Inc 1 st at right edge, 97 sts. Transfer sts as on needle diagram 2. Set RC at 000. Using MT/MT, shape sides by inc 1 st at each end of next and every foll alt row until there are 131 sts, then on every foll 3rd row until there are 167 sts. K 1 row. RC shows 88 and work measures 27 cm, 10¾ in.

SHAPE TOP

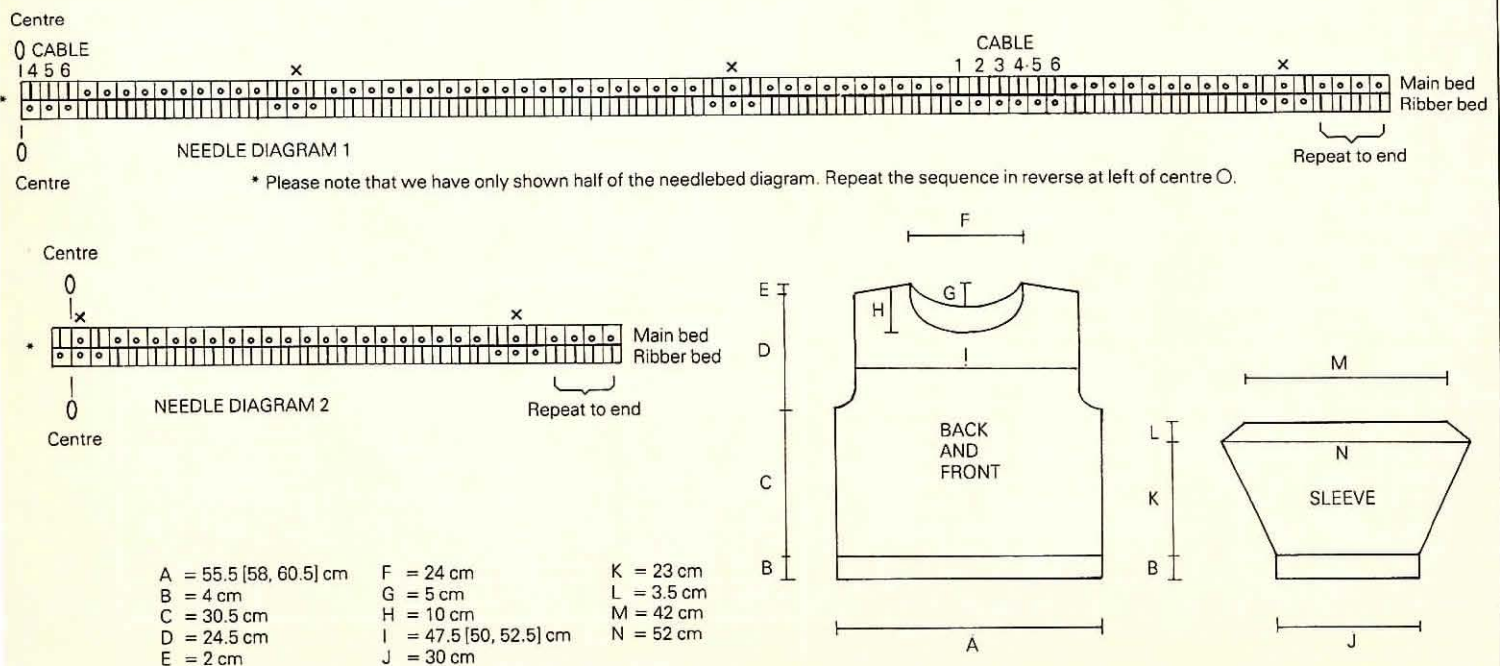
Cast off 2 sts at beg of next 10 rows and 3 sts at beg of foll 4 rows. Cast off rem 135 sts.

PRESSING

With wrong side facing, pin out all pieces to measurements given. Press carefully following instructions on cone band.

MAKING UP

Join shoulder seams. Set in sleeves. Join side and sleeve seams. Work 4 rounds of dc continuously around neck edge.





C CLUB LINE

This is the time to consider joining a class or taking a course as the new term, or year, starts in September. Check at your local college or library for details of suitable opportunities in your area or share your hobby in the friendly atmosphere of a knitting club.

Wellesbourne Knitting Club meets in the Village Hall on the second Tuesday of every month and welcomes new members. The meetings are very informal and friendly with lots of ideas and challenges. For further information contact Marie Cox on 0789 840888.

The GlenDee Knitters hold their meetings every four weeks on Thursday evenings at 7.30pm. There are also knitting classes some afternoons. For further details contact: GlenDee, Hopkin's Villa, Hopkin's Passage, Welshpool. Tel: 0938 554233.

The Guildford Machine Knitting Club meets on the third Monday of each month (except December) in the Salvation Army Hall, Leas Road (off Woodbridge Road), Guildford from 8pm. New members are welcome. Yarns and spare parts are also on sale on Club evenings. On 20th July the guest speaker, Pam Turbett, will be demonstrating her "Cut and Sew" technique and anyone interested is more than welcome. For further information contact: Mrs R. G. Taylor, Tel: 0483 422803.

1991 was a milestone for the Hastings Machine Knitting Club when they presented their 10th "Accent on Design" Seminar, which included many special features to mark this important anniversary.

As one seminar is brought to a conclusion plans forge ahead for the next and 1992 is no exception.

The 11th "Accent on Design" October Seminar will take place on 11th and 12th, with interesting speakers, informative master classes, a fashion show and an extensive exhibition with the opportunity to purchase from the smallest button to the latest machine, accessory or publication.

For further information contact Carole Meek on 0424 892614 or 0424 421727.

Cardonald College Glasgow has sent us details of knitting courses they will be running in the autumn.

North West Regional Advisory Council Course 789 Home Machine Knitting - Part 1.

This course involves attendance on one day, or two evenings per week, over a period of two years. The teaching year runs from August/September to June the following year. Daytime classes commence at 9.15am and end at 4.45pm and the evening classes commence at 6.30pm and end at 9.30pm.

The syllabus includes the theory and practice of machine knitting, colour and design, garment pattern drafting and the preparation and use of knitting yarns. Assessment of progress will be carried out over the two year period and will be based on the completion of design notebooks, workbooks, pattern drafts, knitted samples and garments and finally a written examination. On completion of the Part 1 Certificate, students may progress to the Part 2 Certificate which involves attendance on one day or two evenings per week for a further year.

Fees for the session 1992/93 will be approximately £195 for the day classes and £171 for evening

classes payable during the first few weeks of the course.

SCOTVEC National Certificate modules

This course consists of three modules: 67801 Introduction to Machine Knitting, 67809 Domestic Machine Knitting, 67811 Knitted Garment Production and Hand Finishing.

This course involves attendance on either half a day per week or one evening per week for one year.

The teaching year extends from August/September to June the following year, with classes running from either 9.15 to 12.30 or 13.20 to 16.35 or 18.30 to 21.30.

This is a practical knitting course with a minimal amount of theory. It aims to make the student fully conversant with the modern domestic knitting machine starting with basic techniques and working through to completed garments incorporating the use of Fair Isle, slip and tuck stitches, lace and knitweave.

Instruction is also given on appropriate methods for making-up. Student progress is monitored by means of continuous assessment on a range of practical exercises.

Fees for the session 1992/93 will be approximately £98 - payable during the first few weeks of the course.

For further information and application forms write to: Isobel Bain, Domestic Machine Knitting, Department of Computing, Design and Fashion, Cardonald

College, 690 Mossspark Drive, Glasgow G52 3AY.

Terry Armitstead and Jane Huntingford are prepared to give talks to knitting clubs, on Terry's intarsia graphs and garment patterns, Jane's geometric designs and their combined projects. The talks are illustrated with sample swatches, garments and so on. Jane's books and Terry's graphs and patterns are available for purchase after the talk.

They will travel any distance and can often fill in at short notice, if required. The fee is £30 plus petrol. For more information contact: Terry Armitstead, 16 Renoir Court, Fairlands Estate, Bognor Regis, West Sussex PO22 9AY. Tel: 0243 826125.

Probably the best fun for Machine Knitters in the West Country is a day spent in Shirley Cowling's workshop. With six machines it is an entertaining and educational experience for singletons, pairs or knitting club groups. Shirley offers tutorials on finishing, ribber techniques, double jacquard, intarsia or the topic of your choice. For further details contact Shirley Cowling on 0837 83358.

Anne Kent and Pauline Murphy present a machine knitting summer show on Saturday 25th July from 9.30am to 4.45pm at John Ruskin College, Selsdon Park Road, Selsdon, Surrey. There will be fashion shows, lectures, MK 'surgery' demonstrations, lunches, a City and Guilds stand, Brother, Singer, Silver Reed and



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For full details and booking form send SAE to: P. Murphy (MKSS), 51 West Hill, South Croydon, Surrey CR2 0SB.

MACHINE KNITTING BUSINESS COURSE – (HNC designer knitwear) at Borders College.

Recruitment has started for Borders College's highly successful machine knitting business course. This one year course anticipates approval to HNC standard with the potential to move on to HND and Degree Courses in Textile Design.

In addition to giving a fascinating and invaluable insight into the world of fashion, the course will provide Knitwear design and manufacturing techniques along with the marketing and production skills which are essential in running a successful design and knitwear business. The practical nature of this course has meant that even past graduates in textile design have found their year on the machine knitting business course invaluable in further developing their chosen specialisation in fashion knitwear.

Ronnie Hodgins, senior lecturer in charge of knitwear at the college, says 'This course offers a unique experience to people of any age who have a desire to be creative. Machine knitting can convert innovative ideas into wearable artwork. There are many facets in producing top quality exciting knitwear and this course provides all the necessary ground work for a creative and efficient future in this exciting industry, including self-employment.'

For further information contact: Ronnie Hodgins, Borders College, Henderson Building, Commercial

Road, Hawick TD9 7AW. Tel: 0450 74191.

'City and Guilds' Machine Knitting Course. Starting in September on Monday evenings from 6.45pm-9.15pm at Abingdon College of Further Education, Northcourt Road, Abingdon, Oxon. For further details contact the course tutor: Christine Eccles, tel: 0235 523664.

BEGINNERS COURSES

On Saturday 3rd October at Oakmeads Community School, Bungess Hill, Sussex, there will be a one morning session, particularly for anyone who does not yet have a machine and who would like more information, or there is a ten-week evening course starting either Monday 21st September or Thursday 24th September.

For further details contact either: Oakmeads Community School on 0444 23655 or the tutor, Dawn Latter, on 0273 464821.

City and Guilds Creative Studies. Greenhill College in Harrow is again offering the Machine Knitting Course – Part 1 for the next academic year, commencing in the Autumn. This well established course has a high success rate. Places are not restricted to locals; students who are willing to undertake a journey may still be successful in gaining entry on to this stimulating and imaginative course. Wednesdays 9.30am to 3.00pm, the tutor is Sybil Kenton.

Those who have been waiting for the newly published syllabus for Part 2, which is also to be run at Greenhill starting in the Autumn on Thursdays from 9.30am to 12.30pm, should contact the tutor Sybil Kenton. For further information contact ACE office, Greenhill College, Lowlands Road, Harrow, Middlesex HA1 3AQ. Tel: 081-422 2388 or Sybil Kenton on 081-954 3817.

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HELP LINE

The generosity of machine knitters comes as no surprise to us – it is one of the first things one notices about them. However, your willingness to come to the aid of your fellow readers is causing a few headaches in our office. So to lighten our load and ensure that your answer is passed on quickly would you please put each response in a separate envelope with the name of the reader it is addressed to on the front. It would help if you add the month of the issue the query was printed in, such as August '92, then we can post the letter without delay.

Dear MKM,
I have just 'inherited' a Singer KE1200 Hi-Memory knitting machine and have now found out that it is obsolete.

As I do not really wish to purchase a new knitting machine until I have a 'practise' run I was really pleased, that was until I found out it was no longer available. So is there anyone out there that has a similar machine that is now 'surplus to requirements' that I could cannibalise for parts? If not, is there anyone out there that has any parts like needles, 'pulled yard', auxiliary rail and plate weights (for use with the lace carriage), pattern cards or books, or maybe a shop or engineer that has one tucked away?

I would really appreciate some help.

Yours sincerely,
Mrs Chris Phillipps
Nether Heyford, Northampton

Dear MKM,
I am disabled with arthritis and I have been given a Singer KE2400, the green one. I was wondering if you have, or know where I can get, an instruction book. I would be so grateful. Also does anyone have an instruction book for a Singer Magic Memory. I would be willing to pay for any books or copies or, if anyone has an old machine that could be used for spares, I am desperate for these bits.

Hope you can help.

Yours sincerely,
J. P. Clare
Berinsfield, Wallingford

Dear MKM,
I am writing to appeal to you or your readers. I work at a day centre for people with learning difficulties and we have recently been donated a Brother KH710. Unfortunately the instructions are missing. If some kind person could send us a copy I have some

very keen would-be knitters who would be extremely grateful, not least myself who has taken on the task of teaching them.

Yours sincerely,
Jacqueline Lockley
Leicester

Dear MKM,
I wonder if you can put a letter into your "Help Line" section for me.

I want to know if any of your readers can help me with a child's pattern with a yoke. I've tried to adapt an adult's one but haven't been very successful.

Thank you for a lovely magazine each month.

Yours sincerely,
Mrs J. Green
Catford, London

Dear MKM,
I recently purchased, through a friend, for a small amount of money, a Jones knitting machine, thought to be a model KH710. In fact, although the manual supplied with the machine I purchased was for a KH710, the machine turned out to be a KH585, possibly an earlier model. After reading an article in your recent issue regarding older knitting machines, I would be interested to know if any of your readers could supply me with the correct manual for the KH585 as there do seem to be some differences in the controls of the two models. For instance in the KH710 manual it gives on page 9 instruction for a change knob giving three settings for this knob. This is not shown on my machine, the only other knob I think that this could be one of the blue knobs behind the H.C.L. levers but these only show the two settings N+T. Does this mean that, without the third position MC, I will not be able to do the Fair Isle patterns where the MC position is shown on them. As you will realise I am a complete

novice regarding these problems and would appreciate a little advice to sort them out. Also could you also advise whether it is still possible to obtain a ribbing attachment compatible with the KH585.

Yours sincerely,
Mrs B. Wood
Woodlesford, Leeds

Dear MKM,
Can any reader please help with instructions for a Knitmaster Weavemaster.

Before Christmas I found this machine at a car boot sale in new condition for only £3, it has never been used and except for two screws missing and instructions, it seems to be in working order.

I managed to fit it to my machine but how to make it work defeats me. It is not a weaving arm but a large loom about 24 in wide. Please help. I will pay any expenses incurred.

Yours sincerely,
C. Johnson
Washington, Tyne & Wear

Dear MKM,
Thank you very much for the balaclava pattern, unfortunately my machine is a Toyota 858 so this is no use as it is for a Pfaff or Passap Duomatic. I am returning it to you in case it can be of use to someone else. If you have a pattern that will do for an ordinary machine I would be very grateful. Thank you again for your attention.

Yours sincerely,
Mrs C. Maple
Wylam on Tyne,
Northumberland

Dear MKM,
Four years ago I wrote to ask your readers if they would knit and donate one item for me to sell in aid of Great Ormond Street Children's Hospital. The response was overwhelming and I was able to raise over £1,100 which was added to other monies raised by the branch of J. Sainsbury's plc where I am employed and we were able to hand over to Terry Scott a cheque for £10,000.

In October of this year I would like to hold another sale to raise £1,000 for Breast Cancer Research and would like to ask your readers if they would help me once again by donating one

item no matter how small, or if they have some spare yarn but not time to knit it up and would like to donate the yarn I have some people who would help me to knit it. I plan to donate approximately 30 items myself and a friend is willing to help with the selling.

My manager has given permission for me to use the shop foyer for a whole day and I hope to get local radio and local papers to advertise the sale for me.

Items can be sent to my home address by the second week in September, this will give me time to price and size them, a major job as I discovered last time and I will send you the figure of money raised by the end of October.

Yours sincerely,
Winifred Dobson
Guildford, Surrey

Dear MKM,
I am a new reader having bought *Machine Knitting Monthly* for the very first time this morning. I now realise what I have been missing, it is a very good magazine for knitters and I shall in future be buying it every month.

I have a problem, I am dressing a doll for a "Name the Doll" competition for our local committee of Cancer Relief and Cancer Research. At the moment I have to knit the clothes by hand as I cannot find a machine knitting pattern for a 12 in doll (it is not a teenage doll) anywhere. I would be so grateful if any of your readers could please help me out in this matter. Patterns for clothing for larger dolls would also be appreciated. If you could let me know the publisher of the patterns and the numbers I could perhaps write to the publisher for copies.

If I have this letter published the £5 would make a very welcome donation to the Marple and District Committee for Cancer Relief and Cancer Research.

By the way, I am so very pleased that you are still giving patterns in your magazine for the ordinary standard punchcard knitting machine and not giving way entirely to the electronic.

Yours sincerely,
A. Aldcroft
High Lane, Nr. Stockport
Cheshire

LATCH ON

MORE "LITTLE EARNERS"

Last month I went back over the past 40 years of owning knitting machines and described some of the ways that I made sufficient money for the machines to pay for themselves. This time I will recall a few more of my experiences.

Joan Lafferty

I read somewhere that it was a good idea to specialise in one kind of garment. I would qualify this by suggesting that you ask yourself if you could bear to be knitting the same garment twenty years hence. I have done just this, or rather it was thrust upon me. When my daughter was about four I enrolled her at a dancing school. The "Dragon-in-charge" sold me the requisite shoes, leotard and headband, finally producing a cross-over cardigan in a scratchy wool, of a dirty mustard colour. "I could knit that" I ventured.

"These are made by MACHINE" (rather a rare thing in those days) I was told.

"I have a machine," I faltered, but from the look in her eye I knew I was defeated. Anyway, I realised I could never find that awful wool in that dreadful dirty mustard colour. I paid three times what it would have cost me to make it! About three years later we moved to another town. I duly enrolled Sue at another dancing school. What a difference – the lady in charge agreed that she could continue to wear the old leotard until it was too small, even though the colour was different. I don't remember what happened to the cross-over, I rather think I foisted it on a mother before I moved house. Anyway the second school favoured scarlet cross-overs, the lady in charge directing me to a local wool shop where I could buy the yarn and a (hand knitting) pattern. The second week Sue appeared wearing her scarlet cross-over. The lady was so impressed, she called her assistant to look at this miracle "All done in one week!" Then she asked if I would knit some for other mothers, so I agreed to her putting my name on her notice board. I still do half a dozen of so of these scarlet cross-overs a year, to this day.

About ten years ago another dancing school opened on the

other side of town. I introduced myself and was given the job of knitting a lot of maroon cardigans for stock. This lady also started a shop for shoes, leotards and so on for other classes, so soon I added pink and white to my colours, with the occasional black one as well. The shop lady had a friend in the next county who chose Royal blue for her cardigans, so I started knitting for her, posting the garments and charging up the postage. (If it is of any interest to anyone, I knitted 44 ballet cardigans in 1991.) Knitters now ask me if I can do these ballet cardigans with my eyes shut. No, I can't! I don't even attempt to do any of it from memory. I have made a long "scarf" of tension pieces in all the colours, putting all the measurements on my notice board in the knitting room and I use the Knit Leader every time. Taking orders in this way I do not have to lay out large sums on yarn; the cones can be bought more or less as required. Another way of getting used to the machine, (without any outlay at all), is to work for someone else. I know that a few readers are now muttering "sweated labour" under their breath! Indeed, you cannot expect to be paid a great deal, but on the credit side you have no overheads and you will find the practice valuable, both in reading the pattern and using the machine. I have worked for about three such employers. One used lots and lots of colours – sometimes as many as twelve in one garment. (I got very adept at "Swiss darning" and picking up dropped stitches with a latch tool when the garment was off the machine.) The second lady was very kind and thoughtful – but the worst as regards pay. She used drab greys and browns in tiny Fair Isle patterns and was one of the first people I knew to use drop shoulders. She also asked us each to decide how many garments we could make in a week, not sewn

up (if we chose to do this we were paid extra). She liked us to keep to our promise, but quite understood if the children were ill, or something else cropped up, and we got behind – so long as we let her know immediately. We worked together as a Club on this project, but one by one the members dropped by the wayside, until the good lady decided it wasn't worth wasting the petrol coming to collect such a few items. It wasn't bad while it lasted, though. The next attempt was very taxing. Once again we worked as a Club, being issued with fine slub yarns and complicated patterns. To assess our machines we each had to knit a tension piece in white and send it in. We were then told what tension to use. There was no latching up or Swiss darning possible here, it was very sheer work. I found trouble when I was issued with different colours. All experienced knitters know that different dyes knit up at different tensions (I certainly know this from my experiments with the ballet cardigans – there can be as much as half an inch or about five millimetres difference in measuring the forty stitches). So I was having little joy with the fine slub yarns in different colours. Finally I took a few ends of each colour (I hadn't got much to deal with) and knitted pieces about twenty stitches by twenty rows, clipped them all together and sent them in with my resignation. I was very amused, several years later, to hear a talk by this lady at one of the University seminars we used to have. She said "Of course, different dyes will knit up quite differently!" So I knew my point had gone home.

Knitting for children is usually a winner, because they do grow so quickly. They aren't likely to wear the same garment for six years, as Granny might do! So if you have young children you might be able to make some garments and take them to the Play Group – if the leader will let you! My daughter was beyond Play Group when punch card machines became popular, so I asked the mother of her school friend (who ran such a group) if I could take jumpers to show her mothers. No, I would disrupt proceedings(!) but she would take them herself. I never sold a garment or got an order from this source, I wonder if they ever saw the light of day. If you can see the mothers face to face you might discuss colours, motifs and so on. A word of warning here. Don't take along a shade fringe with dozens of colours – pull out a few "whiskers" in basic shades and make up a fringe of your own.

Otherwise you may find you have made twenty garments, all in different shades and have about 300 grammes of each colour left on your hands! If you meet children from school, a word to mothers at the gates sometimes gets you started. It might be better to drop a hint to your best friend (who also frequents the school gates) that you are willing to knit pullovers in the school colours. Asking directly can sometimes put people off. Another ploy I have heard suggested is to knit a garment and give it to, say, a friend to wear at the office. Some people have struck lucky this way, but not me. A friend's husband was mad on vintage cars, so she trailed round to every rally with him. She told me no one seemed to be wearing jumpers with the car's name on them, so I made her one without charge. She wore it a couple of times, then her husband changed allegiance and went to another make of vintage car! Lastly I have tried Party Plan. This does involve a lot of money laid out on different colours and a lot of time to build up a collection. I did not start on my own – a young neighbour was selling children's garments she bought from a warehouse. She also did a few hand knitted garments herself. I was not desperate to make money at that time, rather I thought of helping her with the commission she would take. She sold one or two bobble hats, then moved one hundred and fifty miles away. But I do know some ladies who have done well with parties. The only trouble here is time – you have to be ahead with new samples, because sometimes the same people attend more than one party; also of course you have to keep up with your orders. Here it is often helpful if you work with a partner, as long as you both think along the same lines. I read recently that if two people in partnership agree, one is unnecessary! I don't agree with this at all. I would say if you DON'T agree you should end it there and then.

A friend and I take a stall at an indoor market once a week. We both "do our own thing" and take orders for each other if necessary. We sell each other's garments and are quite happy to do so. It seems to even out in the long run, although sometimes one has to give a wry smile when a customer dithers over one of "hers" and one of "mine" – then chooses "hers". But the next one levels it up. I hope I may have given a few ideas and if anyone makes their fortune and buys a villa in the South of France, will you invite me for a holiday, please?

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The second British-American Machine Knitting Exposition takes place this year in Atlanta, Georgia, on August 28-30, 1992. Sponsored by Bramwell USA and F W Bramwell & Co Ltd, this weekend promises to be one of the most exciting knitting events ever.

The venue is the Atlanta Hilton and Towers Hotel in the heart of downtown Atlanta, situated within easy reach of Hartsfield International Airport and served close by with the Metropolitan Atlanta Rapid Transit System (MARTA). All classes, activities and exhibits will be contained within the hotel and geared to provide the visitor with a wide range of knitting options for the three day stay.

Almost 300 classes have been arranged to cover everything from basic techniques to advanced designs and all brands of knitting machine are catered for. There will be a choice of 18 classes per individual, each class lasting for a full hour with 30 minutes between each one, to allow for discussion, questions and time to get to the next class. Tutors have been selected from the top names in the machine knitting world to share their expertise and knowledge – these include Susanna Lewis, John Allen, Susan Guagliumi, Susan Lazear, George le Warré, Kamalini Trentham and Dennis Cook.

The 'International Market' plays an important part in the whole event – here you will be able to view and buy all the latest knitting products offered by a wide variety of international exhibitors. Items include all kinds of knitting machines, accessories, yarns and publications and these will be on display throughout the weekend.

There will also be a chance to relax and enjoy two different Fashion Shows – these are scheduled for the Friday and Saturday evenings with a different selection of knitwear garments on each night. A choice of two fashion shows per evening will give everyone the opportunity to attend. All four shows will be compèred and produced by Charles Cornish of Keyto. The shows will certainly be entertaining and inspirational, featuring a superb and highly professional display of garment designs to highlight the versatility of today's knitting machines and accessories.

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Those who have not visited before will discover that as Capital City of Georgia, Atlanta offers a wide range of tourist attractions, allowing you to enjoy the grandeur of the past alongside modern innovations of the twentieth century. Two major attractions are just minutes from the Hilton and Towers Hotel. 'Underground Atlanta', is a 12 acre retail and entertainment complex where visitors can take advantage of over 130 shops, restaurants and nightclubs. The complex dates back to the early 1800's when Atlanta was a small town at the end of a railroad line. As railroads grew in importance, so did Atlanta and the heart of the city became a busy and lively centre where all the railroads converged. Streets were built over the tracks and today, many authentic storefronts and historic buildings above and below these streets have been restored and the whole area replanned and designed as a focal point of the city.

The other main attraction is the 'world of Coca-Cola', where visitors can learn the history of this world famous soft drink which was introduced more than 100 years ago. The tour begins under a large three-dimensional Coca-Cola globe suspended 18 feet above the ground. Visitors are then taken around a three storey atrium of exhibits which include memorabilia, classic radio and television advertisements, a fanciful representation of the bottling process and a futuristic soda fountain!

A visit to Atlanta and the 1992 Expo can combine a sightseeing trip with one of the big machine knitting events of the year. If you intend to take the trip you will need a few more details.

The organisers are Britam Promotions, PO Box 8244, Midland, TX 79708. (915) 699 4037.

UK visitors can take advantage of a special package which includes the flight, insurance, transport to and from the airport, seven nights in the hotel and tuition. For full details please contact F W Bramwell & Co Ltd, Unit 5, Metcalf Drive, Altham Lane, Altham, Accrington BB5 5TU. Tel: 0282 779811. Fax: 0282 779860. Telex: 635165 CHACOM G106.

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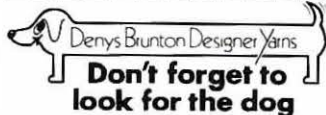
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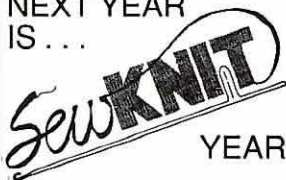
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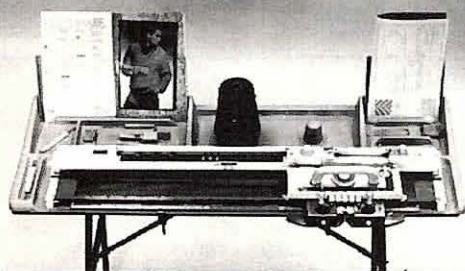
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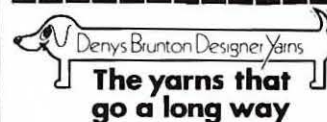
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BROTHER 950 ELECTRONIC. Hardly used, ribber, Knitleader, garter carriage, colour changers, Hague linker etc. 0865 770600 (Oxford).

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YARN THICKNESS GUIDE

ABBREVIATIONS & NOTES

MOCK RIB

Used for welts, cuffs, neckbands and other edges on single bed machines without a ribber.

Push the number of main bed needles given in pattern to working position. Push every alternate needle back to non working position for a 1×1 rib or every third needle back to non working position for a 2×1 rib. It may be necessary to reduce this number by one needle at one or both edges to keep rib even. (Increase the stitches after the mock rib has been worked to give the same number as the pattern.)

Using main tension and waste yarn, cast on and knit a few rows ending with carriage at left. Set row counter at 000. Using at least two full sizes tighter than main tension, knit the number of rows given in pattern for rib. Using three full sizes looser than this tension, knit one row. (This loose row gives a neat fold line.) Return to two full sizes tighter than main tension and knit the same number of rows as before. Push empty needles from non working to working position and make a hem by placing loops of first row worked in main yarn evenly along the row. Make sure that each empty needle holds a loop to prevent a row of holes across the work.

Unravel waste yarn after work has been removed from machine. After garment has been blocked to size, insert a metal welt bar or thin, clean piece of wood through the hem and pull firmly downwards to draw stitches of mock rib closer together. Set the stitches by steaming lightly on wrong side, if pressing instructions permit.

ABBREVIATIONS

alt = alternate(ly)
beg = beginning
ch = chain
cm = centimetres
cont = continue(ing)
dc = double crochet
dec = decrease(ing)
foll = following
g = grams
HP = holding position
in = inch(es)
inc = increase(ing)
K = knit
mm = millimetres
MT = main tension
MT-1, MT-2, MT-3 = one, two, three full sizes tighter than main tension
MT+1, MT+2, MT+3 = one, two, three full sizes looser than main tension
MY = main yarn
N(s) = needle(s)
NWP = non working position
P = purl
patt = pattern
RC = row counter
rem = remain(ing)
rep = repeat
ss = stitch size
st(s) = stitch(es)
st st = stocking stitch
tog = together
UWP = upper working position
WP = working position
WY = waste yarn

TWILLEYS PEGASUS COTTON

BRAMWELL HOBBY

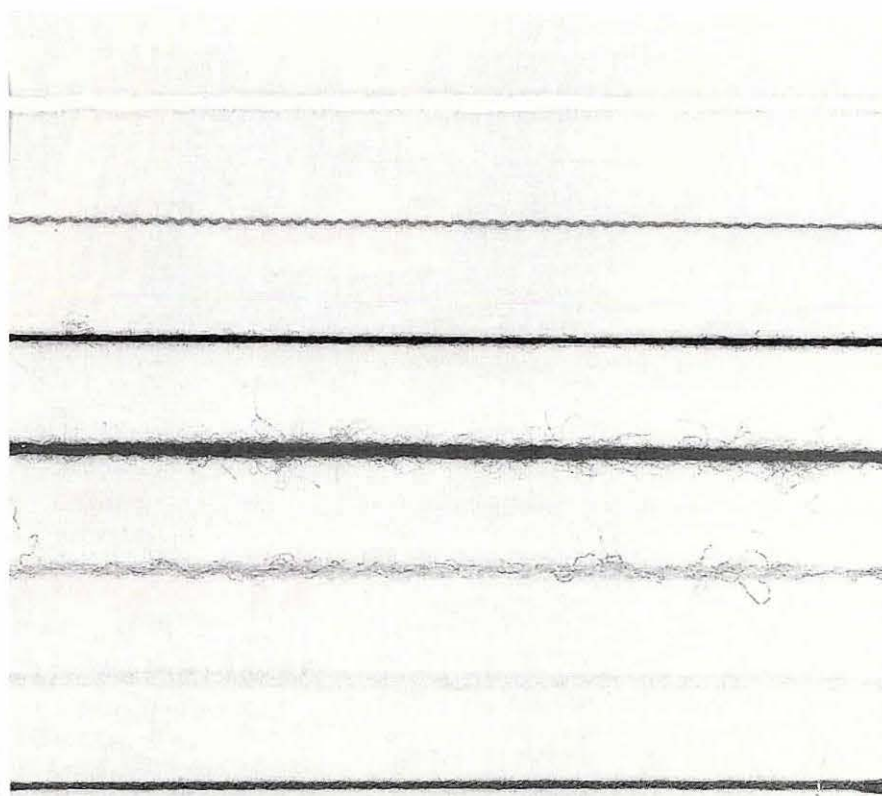
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TIVOLI TOP VALUE 4 PLY

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BRAMWELL'S OFF THE SHELF BOOK COLLECTION



As one of the world's leading suppliers of coned yarn for machine knitting, Bramwell now present a complete range of machine knitting pattern books. The books range from simple patterns for beginners to more adventurous patterns for the experienced knitter. Whether you're looking for patterns for babies, children, the fashion-conscious or just traditional family machine knitting, there's a Bramwell pattern book to suit you. The Bramwell pattern books are designed to compliment the extensive selection of Bramwell yarns. Illustrated with full colour photographs, the patterns have clear and concise instructions, complete with punchcards and diagrams where applicable.

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